

Latin Songs With Music

Edited By
Calvin S. Brown

F 44.11
B8125

FROM THE LIBRARY OF
REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO
THE LIBRARY OF
PRINCETON THEOLOGICAL SEMINARY

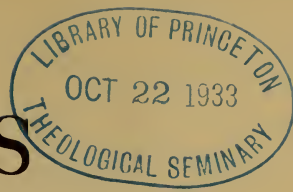
Division

SCC

Section

9824





LATIN SONGS

CLASSICAL, MEDIEVAL, AND
MODERN

WITH MUSIC

EDITED BY
✓
CALVIN S. BROWN

G. P. PUTNAM'S SONS
NEW YORK AND LONDON
The Knickerbocker Press

1914

COPYRIGHT, 1914,
BY
CALVIN S. BROWN

ALL RIGHTS RESERVED

UXORI MEAE
QUAE ET MELODIAM DULCEM
ET DULCEM LINGUAM LATINAM
AMAT



PREFACE

This collection of Latin songs was begun merely for the collector's amusement, and only when it had reached considerable proportions and only when he had become aware that no representative Latin song-book existed in the world, did he conceive the idea of publishing such a volume as the present one. The preparation of the book has afforded him many hours of pleasant diversion from his usual labors.

It is the purpose of the editor to bring together in this volume a considerable number of Latin songs suitable for various occasions, and to provide each song with appropriate music. In order that the book may appeal to as great a number as possible, a large variety of songs and music is included; classical lyrics, medieval church hymns, Christmas carols, convivial songs, school songs, lullabies, nursery rimes, love lyrics, folk songs, and translations of popular English and German pieces. Those Latin poems which are translations from other languages are accompanied in all cases by the original versions when the original poems may be sung to the same melody as the Latin translations. In a few instances more than one Latin translation is given and in the case of a few popular songs, translations into other tongues are added. More than one musical setting is given for some of the very popular songs. Some of the medieval hymns have far more elaborate musical compositions than could be used for this book; in general, shorter and simpler settings, such as fall within the capacity of ordinary singers, are chosen for the present purpose.

No attempt is made to reduce the spelling of widely separated periods to absolute uniformity. In several instances, where two copies of a Latin poem are given, different readings are purposely printed.

The name of the author of each piece is printed on the left, the name of the composer on the right, at the top of the page. The editor has tried to make due acknowledgment wherever possible. Where the music is printed in four parts, these parts are, in order, soprano, alto, tenor, and bass, unless otherwise specified. Plain songs are generally given without accompaniments, as are also some other pieces written before the time of polyphonic music, and a few nursery rimes.

The editor is pleased to be able to give here the attempts of Professors Allen and Greene at setting the ancient meters. Besides the various settings of Horace printed in this volume, other settings or adaptations may be found in Miss Lord's *Rivis Tiburtini*.

In addition to its general interest, the book has a pedagogical value; singing is one of the best aids in acquiring a foreign language. Words and phrases learned in a song are not readily forgotten. In putting the book into printed form the editor has in mind his own children, who he hopes will learn Latin with more pleasure and with better success than their father:

The editor desires to express his deepest gratitude to the many scholars and musicians in Europe and America who have given him their kind encouragement and assistance. His thanks are due also to Miss Effie Lee Walker for assistance in preparing the musical manuscript for the press and to Miss Annie Fulton Hume for assistance in reading the musical proof.

CALVIN S. BROWN.

November 1, 1913.



Carmen Ad Dianam

Dedicated by the composer to Mrs. C. T. Miles, Mills College, California

CATULLUS, B.C. 87-B.C. 54?

EDWARD F. SCHNEIDER, 1910

Carmen XXXIV

Piano introduction in 2/4 time, marked *p Andante*. The music features a melody in the right hand and a supporting bass line in the left hand. The tempo changes to *poco rit.* and the dynamics to *pp* towards the end of the introduction.

PUERI ET PUELLAE

Vocal and piano accompaniment for the first system, marked *mp Moderato*. The vocal line is in 6/8 time and the piano accompaniment is in 6/8 time. The lyrics are: *1. Di - a - nae su - mus in fi - de Pu - el - lae et pu - e - ri in - te - gri;*

Vocal and piano accompaniment for the second system, marked *mf*. The vocal line is in 6/8 time and the piano accompaniment is in 6/8 time. The lyrics are: *Di - a - nam pu - e - ri in - te - gri Pu - el - lae - que ca - na - mus.*

NOTE: When sung by young men instead of boys, parts for male voices may be substituted.

Carmen Ad Dianam

PUELLAE

2. O La - to - ni - a, O La - to - ni - a, O La - to - ni - a,
 4. Tu Lu - ci - na, tu Lu - ci - na, tu Lu - ci - na do -

mp *mp* *poco accel.*

max - i - mi Mag - na pro - ge - ni - es Io - vis,
 len - ti - bus Iu - no dic - ta pu - er - pe - ris,

rit.

Quam ma - ter pro - pe De - li - am De - po - si - vit o - li - vam.
 Tu po - tens Tri - vi - a et no - thoes Dic - ta lu - mi - ne Lu - na.

PUERI

mp

3. Mon - ti - um do - mi - na ut fo - res Sil - va - rum - que vi -
 5. Tu cur - su, de - a, mens - tru - o Me - ti - ens i - ter

mf

ren - ti - um Sal - tu - um - que re - con - di - torum
 an - nu - um Ru - sti - ca a - gri - co - lae bo - nis

Carmen Ad Dianam

3

Return to stanza 4

poco rit.

Am - ni - um - que so - nan - tum, Am - ni - um - que so - nan - tum.
Tec - ta fru - gi - bus ex - ples, Tec - ta fru - gi - bus ex - ples.

PUERI ET PUELLAE

a tempo

6. Sis quo - cum - que ti - bi pla - cet Sanc - ta no - mi - ne,

a tempo

Ped. Ped. Ped.

mp

Ro - mu - li - que An - ti - que ut so - li - ta es, bo - na

mp *mf*

Carmen Ad Dianam

Maestoso rit.

So - spi - tes o - pe gen - - tem.

Maestoso rit.

Ped. *

Ad Lesbiam

CATULLUS, c. 87-54 B.C.

Carmen LI (Metrum Sapphicum)

JOSEPH BARNBY, 1838-96

1. Il - le mi par es - se de - o vi - de - tur,
 2. Dul - ce ri - den - tem, mi - se - ro quod om - nis
 3. Lin - gua sed tor - pet, te - nu - is sub ar - tus
 4. O - ti - um, Ca - tul - le, ti - bi mo - le - stum est:

Il - le, si fas est, su - pe - ra - re di - vos, Qui se - dens
 E - ri - pit sen - sus mi - hi: nam si - mul te, Les - bia, a -
 Flam - ma de - ma - nat, so - ni - tu su - op - te Tin - ti - nant
 O - ti - o ex - sul - tas ni - mi - um - que ge - stis: O - ti - um et

ad - ver - sus i - den - ti - dem te Spec - tat et au - dit
 spex - i, ni - hil est su - per mi [Vo - cis in o - re.]
 au - res, ge - mi - na te - gun - tur Lu - mi - na noc - te.
 re - ges pri - us et be - a - tas Per - di - dit ur - bes.

ULTIMA DICTA AD LESBIAM

CATULLUS, c. 55 B.C.
 Carmen XI

- 1 Furi et Aureli, comites Catulli,
 Sive in extremos penetrabit Indos,
 Litus ut longe resonante Eoa
 Tunditur unda,
- 2 Sive in Hyrcanos Arabasve molles,
 Seu Sacas sagittiferosve Parthos,
 Sive quae septemgeminus colorat
 Aequora Nilus,
- 3 Sive trans altas gradietur Alpes,
 Caesaris visens monumenta magni,
 Gallicum Rhenum, horrible aequor ulti-
 mosque Britannos,
- 4 Omnia haec, quaecumque feret voluntas
 Caelitum, temptare simul parati,
 Pauca nuntiate meae puellae
 Non bona dicta:
- 5 Cum suis vivat valeatque moechis,
 Quos simul complexa tenet trecentos,
 Nullum amans vere, sed indentidem
 Ilia rumpens: [omnium

6 Nec meum respectet, ut ante, amorem,
 Qui illius culpa cecidit velut prati
 Ultimi flos, praetereunte postquam
 Tactus aratro est.

ΕΙΣ ΕΡΩΜΕΝΑΝ

ΣΑΠΦΩ

- 1 Φαίνεται μοι κήνος ἴσος θεοῖσιν
 ἔμμεν ὄνηρ, ὅστις ἐναντιὸς τοι
 ἰζάνει καὶ πλάσιον ἄδν φωνεῖ-
 σας ὑπακούει
- 2 Καὶ γελαίσας ἡμέροεν, τό μοι μὰν
 καρδίαν ἐν στήθεσιν ἐπτόασεν·
 ὥς γὰρ εὐίδον βροχέως σε, φώνας
 οὐδεν ἔτ' εἴκει.
- 3 Ἄλλὰ καμ μὲν γλώσσα ἔαγε, λέπτον δ'
 αὐτίκα χρώ πῦρ ὑπαδεδρόμακεν,
 ὀππάτεσσι δ' οὐδεν ὄρημ', ἐπιρρόμ-
 βεισι δ' ἄκουαι.
- 4 Ἄ δέ μ' ἵδρως κακχέεται, τρόμος δέ
 παῖσαν ἄγρει, χλωροτέρα δέ ποῖας
 ἔμμι, τεθνάκην δ' ὀλίγω π' ἰδεύην
 φαίνομαι ἄλλα.

NOTE: This song of Catullus, *Ad Lesbiam*, is closely imitated from an ode of Sappho, which is printed here. From her the measure takes its name. The *Ultima Dicta ad Lesbiam* was written after the poet had learned of Lesbia's faithlessness.

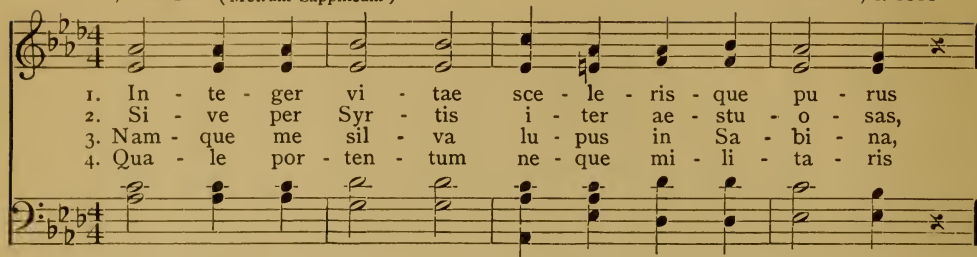
Integer Vitae

AD ARISTIUM FUSCUM

HORATIUS, B.C. 65-8

Lib. I, Car. 22 (Metrum Sapphicum)

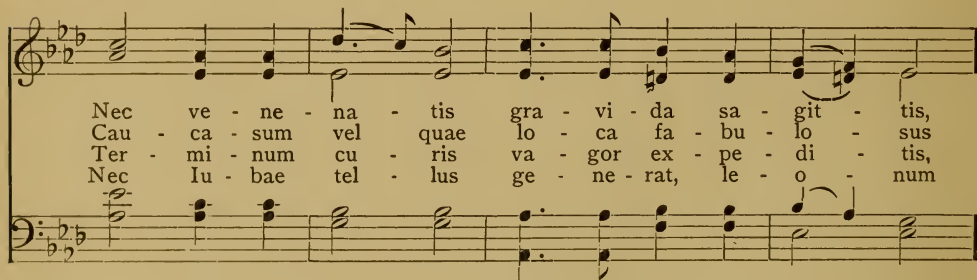
Fr. F. FLEMMING, c. 1811



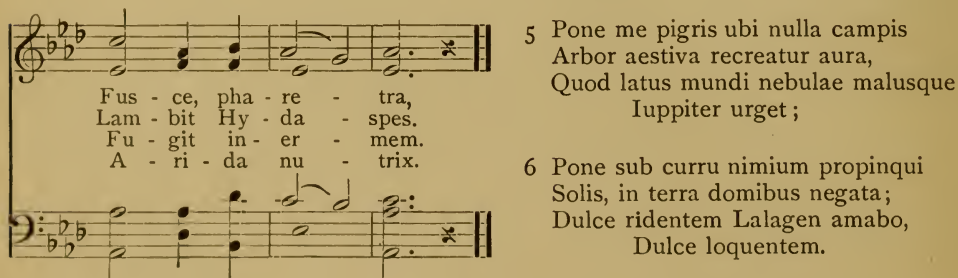
1. In - te - ger vi - tae sce - le - ris - que pu - rus
 2. Si - ve per Syr - tis i - ter ae - stu - o - sas,
 3. Nam - que me sil - va lu - pus in Sa - bi - na,
 4. Qua - le por - ten - tum ne - que mi - li - ta - ris



Non e - get Mau - ris ia - cu - lis ne - que ar - cu
 Si - ve fac - tu - rus per in - ho - spi - ta - lem
 Dum me - am can - to La - la - gen et ul - tra
 Dau - ni - as la - tis a - lit aes - cu - le - tis,



Nec ve - ne - na - tis gra - vi - da sa - git - tis,
 Cau - ca - sum vel quae lo - ca fa - bu - lo - sus
 Ter - mi - num cu - ris va - gor ex - pe - di - tis,
 Nec lu - bae tel - lus ge - ne - rat, le - o - num



Fus - ce, pha - re - tra,
 Lam - bit Hy - da - spes.
 Fu - git in - er - mem.
 A - ri - da nu - trix.

5 Pone me pigris ubi nulla campis
 Arbor aestiva recreatur aura,
 Quod latus mundi nebulae malusque
 Iuppiter urget;

6 Pone sub curru nimium propinqui
 Solis, in terra domibus negata;
 Dulce ridentem Lalagen amabo,
 Dulce loquentem.

AD VENEREM

Lib. I, Car. 30

1 O Venus, regina Cnidi Paphique,
 Sperne dilectam Cypron et vocantis
 Ture te multo Glycerae decoram
 Transfer in aedem.

2 Fervidus tecum puer et solutis
 Gratiae zonis properentque Nymphae
 Et parum comis sine te Iuventas
 Mercuriusque.

Integer Vitae

AD ARISTIUM FUSCUM

HORATIUS, B.C. 65-8

Lib. I, Car. 22 (Metrum Sapphicum)

Fr. F. FLEMMING, c. 1811

1. In - te - ger vi - tae sce - le - ris - que pu - rus
 2. Si - ve per Syr - tes i - ter ae - stu - o - sas,
 3. Nam - que me sil - va lu - pus in Sa - bi - na,
 4. Qua - le por - ten - tum ne - que mi - li - ta - ris

Non e - get Mau - ris ia - cu - lis nec ar - cu, Nec ve - ne -
 Si - ve fac - tu - rus per in - ho - spi - ta - lem Cau - ca - sum,
 Dum me - am can - to La - la - gen et ul - tra Ter - mi - num
 Dau - ni - as la - tis a - lit aes - cu - le - tis, Nec Iu - bae

na - tis gra - vi - da sa - git - tis, Fus - ce, pha - re - tra,
 vel quae lo - ca fa - bu - lo - sus Lam - bit Hy - das - pes.
 cu - ris va - gor ex - pe - di - tis, Fu - git in - er - mem.
 tel - lus ge - ne - rat, le - o - num A - ri - da nu - trix.

5 Pone me, pigris ubi nulla campis
 Arbor aestiva recreatur aura,
 Quod latus mundi nebulae malusque
 Iuppiter urget;

6 Pone sub curru nimium propinqui
 Solis, in terra domibus negata;
 Dulce ridentem Lalagen amabo,
 Dulce loquentem.

AD MAECENATEM

HORATIUS, B.C. 29

Lib. III, Car. 8

1 Martiis caelebs quid agam Kalendis,
 Quid velint flores et acerra turis
 Plena miraris positusque carbo in
 Caespite vivo,

2 Docte sermones utriusque linguae?
 Voveram dulcis epulas et album
 Libero caprum, prope funeratus
 Arboris ictu.

3 Hic dies anno redeunte festus
 Corticem adstrictum pice demovebit
 Amphorae fumum bibere institutae
 Consule Tullo.

4 Sume, Maecenas, cyathos amici
 Sospitis centum et vigiles lucernas
 Perfer in lucem; procul omnis esto
 Clamor et ira.

5 Mitte civiles super urbe curas:
 Occidit Daci Cotisonis agmen,
 Medus infestus sibi luctuosus
 Dissidet armis,

6 Servit Hispanae vetus hostis orae
 Cantaber sera domitus catena,
 Iam Scythae laxo meditantur arcu
 Cedere campis.

7 Neglegens, ne qua populus laboret,
 Parce privatus nimium cavere et
 Dona praesentis cape laetus horae;
 Linque severa.

Ad Puerum

HORATIUS, B.C. 65-8

Lib. I, Car. 38 (Metrum Sapphicum)

FREDERIC DE F. ALLEN, c. 1890

1. Per - si - cos o - di pu - er ap - pa - ra - tus, Dis - pli - cent nex -
 2. Sim - pli - ci myr - to ni - hil ad - la - bo - res Se - du - lus cu -

ae phi - ly - ra co - ro - nae, Mit - te sec - ta - ri ro - sa quo lo -
 ro : ne - que te mi - nis - trum De - de - cet myr - tus ne - que me sub

co - rum Se - ra mo - re - tur.
 ar - ta Vi - te bi - ben - tem.

AD LICINIUM

HORATIUS, B.C. 65-8

Lib. II, Car. 10

- | | |
|--|--|
| <p>1 Rectius vives, Licini, neque altum
 Semper urgendo neque, dum procellas
 Cantus horrescis, nimium premendo
 Litus iniquum.</p> <p>2 Auream quisquis mediocritatem
 Diligit, tutus caret obsoleti
 Sordibus tecti, caret invidenda
 Sobrius aula.</p> <p>3 Saepius ventis agitur ingens
 Pinus et celsae graviore casu
 Decidunt turres feriuntque summos
 Fulgura montis.</p> | <p>4 Sperat infestis, metuit secundis
 Alteram sortem bene praeparatum
 Pectus. Informis hiemes reducit
 Iuppiter, idem</p> <p>5 Summovet. Non, si male nunc, et olim
 Sic erit : quondam cithara tacentem
 Suscitatur musam neque semper arcum
 Tendit Apollo.</p> <p>6 Rebus angustis animosus atque
 Fortis appare; sapienter idem
 Contrahes vento nimium secundo
 Turgida vela.</p> |
|--|--|

Hiems

HORATIUS, B.C. 65-8

Lib. I, Car. 9 (Metrum Alcaicum)

FREDERIC DE F. ALLEN, c. 1890

1. Vi-des ut al-ta stet ni-ve can-di-dum So-rac-te, neciam sus-ti-ne-ant o -
 2. Dis-sol-ve fri-gus lig-na su-per fo-co Lar-ge re-po-nens at- que be-nig-ni-
 3. Per-mit-te di-vis ce-te-ra; qui si-mul Stra-ve-re ven-tos ae-quo-re fer-vi-
 4. Quid sit fu-tu-rum cras, fu-ge quae-re-re, et Quem fors di-e-rum cum-que da-bit, lu-

nus Sil-vae la-bo-ran-tes ge-lu-que Flu-mi-na con-sti-te-rint a-cu-to.
 us De-pro-me qua-dri-mum Sa-bi-na, O Tha-li-ar-che, me-rum di-o-ta.
 do De-proe-li-an-tis, nec cu-pres-si Nec ve-te-res a-gi-tan-tur or-ni.
 cro Ad-po-ne, nec dul-cis a-mo-res Sper-ne pu-er ne-que tu cho-re-as,

5 Donec virenti canities abest
 Morosa. Nunc et campus et areae
 Lenesque sub noctem susurri
 Composita repetantur hora,

6 Nunc et latentis proditor intimo
 Gratus puellae risus ab angulo
 Pignusque dereptum lacertis
 Aut digito male pertinaci.

CHLOE

HORATIUS, B.C. 65-8

Lib. III, Car. 26

1 Vixi puellis nuper idoneus
 Et militavi non sine gloria:
 Nunc arma defunctumque bello
 Barbiton hic paries habebit,
 2 Laevum marinae qui Veneris latus
 Custodit. Hic, hic ponite lucida
 Funalia et vectes et arcus
 Oppositis foribus minacis.
 3 O quae beatam diva tenes Cyprum et
 Memphin carentem Sithonia nive,
 Regina, sublimi flagello
 Tange Chloen semel arrogantem.

IUSTITIA ET CONSTANTIA

HORATIUS, B.C. 65-8

Lib. III, Car. 3, 1-12

1 Iustum et tenacem propositi virum
 Non civium ardor prava iubentium,
 Non voltus instantis tyranni
 Mente quatit solida, neque Auster,
 2 Dux inquieti turbidus Hadriae,
 Nec fulminantis magna manus Iovis:
 Si fractus inlabatur orbis,
 Impavidum ferient ruinae.
 3 Hac arte Pollux et vagus Hercules
 Ensis arces attingit igneas,
 Quos inter Augustus recumbens
 Purpureo bibet ore nectar.

Integer Vitae

HORATIUS, B.C. 65-8

Lib. I, Car. 22 (Metrum Sapphicum)

JOHN GREENE, c. 1896

1. In - te - ger vi - tae sce - le - ris - que pu - rus
 2. Si - ve per Syr - tis i - ter ae - stu - o - sas,
 3. Nam - que me sil - va lu - pus in Sa - bi - na,
 4. Qua - le por - ten - tum ne - que mi - li - ta - ris

Non e - get Mau - ris ia - cu - lis ne - que ar - cu Nec ve -
 Si - ve fac - tu - rus per in - ho - spi - ta - lem Cau - ca -
 Dum me - am can - to La - la - gen et ul - tra Ter - mi -
 Dau - ni - as la - tis a - lit aes - cu - le - tis, Nec lu -

ne - na - tis gra - vi - da sa - git - tis, Fus - ce, pha - re - tra,
 sum vel quae lo - ca fa - bu - lo - sus Lam - bit Hy - da - spes.
 num cu - ris va - gor ex - pe - di - tis, Fu - git in - er - mem,
 bae tel - lus ge - ne - rat, le - o - num A - ri - da nu - trix,

5 Pone me pigris ubi nulla campis
 Arbor aestiva recreatur aura,
 Quod latus mundi nebulae malusque
 Iuppiter urget;

6 Pone sub curru nimium propinqui
 Solis, in terra domibus negata;
 Dulce ridentem Lalagen amabo,
 Dulce loquentem.

AD LYRAM

HORATIUS, B.C. 65-8

Lib. I, Car. 32

1 Poscimur. Si quid vacui sub umbra
 Lusimus tecum, quod et hunc in annum
 Vivat et plures, age dic Latinum,
 Barbite, carmen,
 2 Lesbio primum modulate civi,
 Qui ferrox bello tamen inter arma,
 Sive iactatam religarat udo
 Litore navem,

3 Liberum et Musas Veneremque et illi
 Semper haerentem puerum canebat
 Et Lycum nigris oculis nigroque
 Crine decorum.
 4 O decus Phoebi et dapibus supremi
 Grata testudo Iovis, o laborum
 Dulce lenimen, mihi cumque salve
 Rite vocanti!

NOTE: The melody was published in 1909 in the *Classical Journal*. Professor Greene says: "A student with a quick ear for tune and time has only to memorize the melody given above and at once he has the scansion of the Sapphic strophe and the traditional rhythm as well." Compare Professor Allen's music on page 8; also Flemming's on pages 6 and 7.

Eheu Fugaces

(FOR MALE VOICES)

HORATIUS, B.C. 65-8

Lib. II, Car. 14 (Metrum Alcaicum)

JOHN GREENE, 1913

1. E-heu fu-ga-ces, Po-stu-me, Po-stu-me, La-bun-tur an-ni,
 2. Non si tre-ce-nis quot-quot e-unt di-es, A-mi-ce, pla-ces
 3. Com-pes-cit un-da, sci-li-cet om-ni-bus, Qui-cum-que ter-rae
 4. Frus-tra cru-en-to Mar-te ca-re-bi-mus Frac-tis-que rau-ci

nec pi-e-tas mo-ram Ru-gis et in-stan-ti se-nec-tae
 in-la-cri-ma-bi-lem Plu-to-na tau-ris, qui ter am-plum
 mu-ne-re ves-ci-mur, E-na-vi-gan-da, si-ve re-ges
 fluc-ti-bus Ha-dri-ae, Frus-tra per au-tum-nos no-cen-tem

Ad-fe-ret in-do-mi-tae-que mor-ti;
 Ge-ry-o-nen Ti-ty-on-que tri-sti
 Si-ve in-o-pes e-ri-mus co-lo-ni.
 Cor-po-ri-bus me-tu-e-mus Aus-trum.

5 Visendus ater flumine languido
 Cocytos errans et Danaï genus
 Infame damnatusque longi
 Sisyphus Aeolides laboris.

6 Linquenda tellus et domus et placens
 Uxor neque harum quas colis, arborum
 Te praeter invisas cupressos
 Ulla brevem dominum sequetur.

7 Absumet heres Caecuba dignior
 Servata centum clavibus et mero
 Tinguet pavimentum superbo,
 Pontificum potiore cenis.

Ad Chloen

Dedicated to the Right Honorable William Ewart Gladstone, M. P.

HORATIUS, 65-8 B.C.

Lib. I, Car. 23

CHARLES SALAMAN, 1875

Allegro moderato, quasi allegretto

p Vi - tas,

Ped.

vi - tas hin - nu - le - o me si - mi - lis, Chlo - e, Quae -

Ped.

cres - cen - do *p*

ren - ti pa - vi - dam mon - ti - bus a - vi - is Ma - trem,

Ped.

p *cres.*

ma - trem non si - ne va - no, Ma - trem, ma - trem non si - ne va - no Au -

p *cres.*

f *rall.* *p*

ra - rum et sil - vae me - tu. Vi - tas,

f *rall.* *p*

vi - tas hin - nu - le - o me si - mi - lis, Chlo - e, Quae -

Ped. *

ren - ti pa - vi-dam mon - ti - bus a - vi - is Ma - trem,

Ped. *

ma - trem non si - ne va - no Au - ra - rum, au - ra - rum et

colla voce

sil - vae et sil - - vae me - tu.

colla voce *p* *Ped.*

cres. *f*

Ped. *

p

Nam seu mo - bi - li - bus

pp *Ped.* * *p* *Ped.* *

f

ve - - - ris in - hor - ru - it Ad
(ve - - - pris in - hor - ru - it Ad

pp

ven - tus fo - li - is, Seu vi - ri - des
ven - tum)

pp dim.

sff *pp dim.*

Ped. *

ru - bum Di - mo - ve - re la - cer - tae, Di - mo -

cres. *f*

cres. *f*

Ped. * *Ped.* * *Ped.* *

ve - - - re la - cer - tae,

f *dim.*

Ad Chloen

17

p animato *cres.*

Seu di - mo - ve - re ru - bum la - cer - tae, Et

p cres. *cres.*

f *pp*

cor - de et ge - ni - bus tre - mit, Et

f *p*

pp

cor - de et ge - ni - bus tre - mit, Et

pp

Ped. * *both Ped.* *

espressivo

cor - de et ge - ni - bus tre - mit, Et cor - de et ge - ni - bus

pp

dim.

tre - mit, Et cor - de et ge - ni - bus

pp

pp

tre - - - - mit.

pp *tremolo* *Ped.* *cres.* *

risvegliato *con anima* *f*

At - qui

ff *dim.* *colla voce*

Ped.

cres. *f*

non e-go te ti - gris ut a - spe - ra Gae - tu -

f

Ped.

dolce

lus - ve le - o fran - ge - re per - se- quor: Tan - dem,

f

Ped.

Ad Chloen

cres. ed animato

tan-dem de - si - ne ma - trem, Tan-dem, tan-dem de - si - ne ma - trem

colla voce

ff Tem - pe - sti - va se - qui vi - ro. *p* At - qui

ff *Ped.* *p*

grazioso non e - go te *ritard.* ti - gris ut a - spe - ra *a tempo* Gae - tu -

p *colla voce* *ritard.* *a tempo* *Ped.*

ritard *a tempo*

lus - ve le - o fran - ge - re per - se - quor:

colla voce. ritard. *a tempo*

Ped. *

cres. *f appassionato*

Tan - dem de - si - ne ma - trem, de - si - ne ma - trem, ma - trem

cres. *f colla voce*

ff espressivo *cres.*

Tem - pe - sti - va se - - qui vi - ro, Tem - pe -

sf colla voce *dim.* *p* *cres.*

*

Ad Chloen

sti - va se - qui vi - ro, Tem - pe -

f *cres.*

f

Ped. *

sti - - va se - qui vi - - ro.

sf

f *sf* *p* *cres.*

Ped. *

f *sf* *sf*

Ped. *

Donec Gratus

(DUET FOR SOPRANO AND TENOR)

HORATIUS, 65-8 B.C.

Lib. III, Car. 9

CHARLES SALAMAN, 1876

Andantino con molto espressione

Piano introduction in 3/4 time, key of D major. The music features a series of chords and arpeggiated figures in both hands. Dynamics include *pp*, *cres.*, *f*, and *dim.*. Pedal marks are indicated throughout.

TENOR, HORATIUS

Tenor vocal line begins with a rest, then enters with the melody. The piano accompaniment continues with chords. Dynamics include *p* and *pp*. Pedal marks are indicated.

Do-nec gra - tus e - ram ti - bi, Do-nec

The tenor vocal line continues with the melody. The piano accompaniment provides harmonic support with chords. Dynamics include *Ped.* and ** Ped.*. Pedal marks are indicated.

gra - tus e - ram ti - bi, Nec quis-quam po - tior brac - chia

Donec Gratus

can - di - dae Cer - vi - ci iu - ve - nis da - bat, Per - sa - rum vi - gui

Ped. * *Ped.* * *Ped.* * *Ped.* *

re - ge be - a - ti - or, Per - sa - rum vi - gui re - ge be - a - ti - or, Per - sa - rum

f maestoso

Ped. * *Ped.* * *Ped.* * *f*

vi - gui re - ge, re - ge be - a - ti - or. Do - nec

ritard un poco *a tempo* SOPRANO, LYDIA *p*

colla voce. *pp a tempo* *Ped.* *

non a - lia ma - gis Ar - si - sti, Do - nec non a - lia ma - gis Ar -

si - sti, ne - que e - rat Ly - dia post Chlo - en, Mul - ti

Ly - dia no - mi - nis, no - mi - nis, Ro - ma - na vi - gui

cla - ri - or I - lia, Ro - ma - na vi - gui cla - ri - or I - lia, Ro -

Donec Gratus

f maestoso *ritard un poco*

ma - - na vi - gui cla - ri-or, cla - - ri-or

f *colla voce.*

a tempo SOPRANO, LYDIA

I - lia. Me tor-ret fa - ce, fa - ce mu - tu - a Thu-ri - ni

TENOR, HORATIUS

Me nunc Thres - sa Chlo-e re - git, Dul-ces doc - ta

Ped. * *Ped.* * *Ped.* *

cres.

Ca - la - is fi - li - us Or - ny - ti, Pro quo bis pa - ti - ar, pa - ti - ar

cres.

mo - dos, et ci - tha - rae sci - ens, Pro qua non me - tu - am, me - tu - am

Ped. *cres.* * *Ped.* * *Ped.* *

cres.

mor - i, Si par - cent pu - e - ro fa - ta su - per - sti - ti.

cres.

mor - i, Si par - cent a - ni-mae fa - ta su - per - sti - ti.

Ped. * *Ped. cres.* *

f TENOR, HORATIUS

Quid si pris - ca, pris - ca re - dit Ve - nus Di - duc - tos-que iu-go

p

co - git a - e - neo? Si fla - va ex - cu - ti - tur Chlo-e,

Donec Gratus

SOPRANO, LYDIA
agitato appassionato >

Quam-quam si - de - re pul-chri - or

cres.

Re - iec - tae - que pa - tet ia - nua Ly - diae?

il - le est, tu le - vi - or cor - ti - ce et im - pro-bo I - ra -

cun - - di - or Ha - dri - a, Ha - dri - a

ff *appassionato*

SOPRANO, LYDIA
f con abbandono

im - pro-bo. Quam-quam si - de - re pul-chri-or Il - le est, tu le - vi - or

TENOR, HORATIUS

Quid si pris - ca re - dit Ve - nus, re - dit

cres.

Ped.

Ped.

cor - ti-ce tu le - vi-or cor - ti-ce. Te-cum vi-ve-re a-mem, Te-cum

Ve - nus, re - dit Ve - nus. Te-cum vi-ve-re a-mem, Te-cum

Ped.

Ped.

f

dim.

p

vi-ve-re a - mem, te - cum o - be - am li - bens. Do - nec

vi-ve-re a - mem, te - cum o - be - am li - bens. Do - nec

f

dim.

p dim.

Donec Gratus

non a - lia ma-gis Ar - si - sti, Do-nec non a - lia magis Ar - si - sti, *f*
 gra - tus e - ram ti - bi, Do-nec gra - tus e - ram ti - bi, Per -

pp Ped. * Ped. * Ped. * Ped. *

f Mul-ti Ly-dia no-mi-nis Ro-ma-na vi-gui cla - ri - or I - lia, Mul-ti
 sa - - rum, Per - sa - rum vi-gui re - ge be - a - ti - or, *f*

cres. *dim.* *p espō.*
 Ly-dia no-mi-nis Ro-ma - na vi-gui cla - ri - or I - lia. Te-cum
 Per-sa-rum vi-gui re - ge be - a - ti - or, re - ge be - a - ti - or.

8va. *cres.* *dim.*

f espressivo

vi - ve-re, te - cum o - be-am,

p espo. *f*

Te - cum vi - ve-re, te - cum

p cres.

a - - mem, a-mem vi-ve-re, o - be-am li-bens.

o - be-am, a - - mem, a-mem vi-ve-re, o - be-am li-bens.

p cres. *pp*

Ped. * *Ped.* *

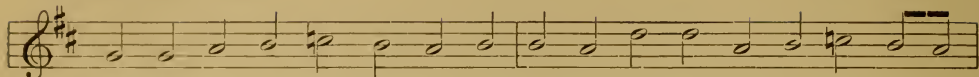
cres. *f* *pp* *pp* *ritard.*

Ped. * *Ped.* *

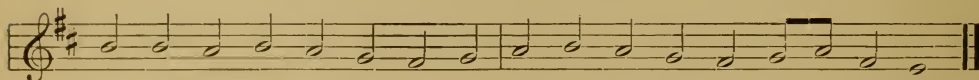
Splendor Paternae Gloriae

AMBROSIOUS, 340?-397

Cantus Planus



1. Splen-dor pa - ter - nae glo - ri - ae, De lu - ce lu - cem pro - fe - rens,
2. Ve - rus - que sol il - la - be - re, Mi - cans ni - to - re per - pe - ti,
3. Vo - tis vo - ce - mus et Pa - trem, Pa - trem per - en - nis glo - ri - ae,
4. In - for - met ac - tus stre - nu - os, Den - tem re - tun - dat in - vi - di,



Lux lu - cis et fons lu - mi - nis, Di - es di - em il - lu - mi - nans;
 Iu - bar - que sanc - ti Spi - ri - tus In - fun - de nos - tris sen - si - bus.
 Pa - trem po - ten - tis gra - ti - ae, Cul - pam re - le - get lu - bri - cam.
 Ca - sus se - cun - det a - spe - ros, Do - net ge - ren - di gra - ti - am.

- | | |
|--|---|
| <p>5 Mentem gubernet et regat
 Casto fideli corpore,
 Fides calore ferveat,
 Fraudis venena nesciat.</p> | <p>7 Laetus dies hic transeat,
 Pudor sit ut diluculum,
 Fides velut meridies,
 Crepusculum mens nesciat.</p> |
| <p>6 Christusque nobis sit cibus,
 Potusque noster sit fides;
 Laeti bibamus sobriam
 Ebrietatem spiritus.</p> | <p>8 Aurora cursus provehit,
 Aurora totus prodeat,
 In Patre totus Filius,
 Et totus in Verbo Pater.</p> |

AD GALLI CANTUM

AURELIUS CLEMENS PRUDENTIUS, 348-c. 413

- | | |
|--|--|
| <p>1 Ales diei nuntius
 Lucem propinquam praecinit,
 Nos excitator mentium
 Iam Christus ad vitam vocat.</p> | <p>3 Iesum ciamus vocibus,
 Flentes, precantes, sobrii;
 Intenta supplicatio
 Dormire cor mundum vetat.</p> |
| <p>2 Auferte, clamat, lectulos
 Aegros, soporos, desides;
 Castique recti ac sobrii
 Vigilate, iam sum proximus.</p> | <p>4 Tu, Christe, somnum disiice,
 Tu rumpe noctis vincula;
 Tu solve peccatum vetus
 Novumque lumen ingere.</p> |

NOTE: The following stanza

Deo Patri sit gloria,
 Eiusque soli Filio,
 Sancto simul cum Spiritu
 Nunc et per omne saeculum.

or some
variant
as

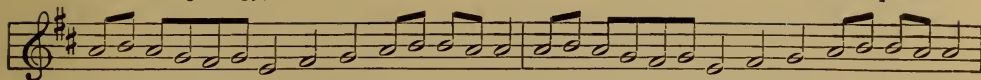
Deo Patri sit gloria,
 Eiusque soli Filio,
 Cum Spiritu Paraclito,
 Nunc et per omne saeculum.

is sung in the church as a doxology to this and many other songs, as, *O Lux beata Trinitas, Nox et Tenebrae, Iam lucis orto sidere, Veni, Creator Spiritus*, and *Ave Maris Stella*. See the next page.

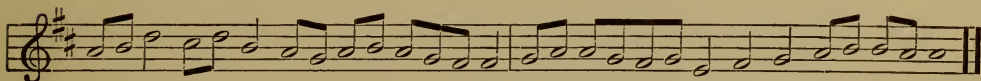
O Lux Beata

AMBROSIOUS? 340?-397

Cantus planus



1. O lux be-a-ta Tri-ni-tas, Et prin-ci-pa-lis U-ni-tas,
 2. Te ma-ne lau-dum car-mi-ne, Te de-pre-ce-mur ve-spe-ri,
 3. De-o Pa-tri sit glo-ri-a, E-ius que so-li Fi-li-o,



- Iam sol re-ce-dit ig-ne-us, In-fun-de lu-men cor-di-bus.
 Te nos-tra sup-plex glo-ri-a Per cunc-ta lau-det sae-cu-la.
 Cum Spi-ri-tu Pa-ra-cli-to, Et nunc et in per-pe-tu-um.

IAM LUCIS ORTO SIDERE

AMBROSIOUS? 340?-397

- 1 Iam lucis orto sidere
 Deum precemur supplices,
 Ut in diurnis actibus
 Nos servet a nocentibus.
 2 Linguam refrenans temperet,
 Ne litis horror insonet,
 Visum fovendo contegat
 Ne vanitates hauriat.
 3 Sint pura cordis intima,
 Absistat et vecordia,
 Carnis terat superbiam
 Potus cibique parcatas.
 4 Ut, cum dies abscesserit
 Noctemque sors reduxerit,
 Mundi per abstinentiam
 Ipsi canamus gloriam.
 5 Deo Patri sit gloria,
 Eiusque soli Filio,
 Cum Spiritu Paraclito,
 Nunc et per omne saeculum.

VENI, CREATOR SPIRITUS

GREGORIUS MAGNUS? 542-604

CAROLUS MAGNUS? 742-814

- 1 Veni, creator Spiritus,
 Mentis tuorum visita,
 Imple superna gratia
 Quae tu creasti pectora.
 2 Qui Paraclitus diceris,
 Donum Dei altissimi,
 Fons vivus, ignis, caritas,
 Et spiritalis unctio.
 3 Tu septiformis munere,
 Dextrae Dei tu digitus,
 Tu rite promissum Patris,
 Sermone ditans guttura.
 4 Accende lumen sensibus,
 Infunde amorem cordibus,
 Infirma nostri corporis
 Virtute firmans perpeti.
 5 Hostem repellas longius,
 Pacemque dones protinus,
 Ductore sic te praevio
 Vitamus omne noxium.
 6 Per te sciamus da Patrem,
 Noscamus atque Filium,
 Te utriusque Spiritum
 Credamus omni tempore.

Corde Natus

PRUDENTIUS, 348-C. 413

Ancient melody

1. Cor - de na - tus ex pa - ren - tis an - te mun - di ex - or - di - um,
 2. O be - a - tus or - tus il - le, vir - go cum pu - er - pe - ra
 3. Psal - lat al - ti - tu - do cae - li, psal - lant om - nes an - ge - li,
 4. Ec - ce, quem va - tes ve - tus tis con - ci - ne - bant sae - cu - lis,

A et Ω cog - no - mi - na - tus, ip - se fons et clau - su - la,
 E - di - dit nos - tram sa - lu - tem fe - ta sanc - to Spi - ri - tu,
 Quid - quid est vir - tu - tis us - quam psal - lat in lau - dem De - i,
 Quem pro - phe - ta - rum fi - de - les pa - gi - nae spo - pon - de - rant,

Om - ni - um quae sunt, fu - e - runt, quae - que post fu - tu - ra
 Et pu - er re - demp - tor or - bis os sa - cra - tum pro - tu -
 Nul - la lin - gua - rum si - les - cat, vox et om - nes con - so -
 E - mi - cat pro - mis - sus o - lim, cunc - ta col - lau - dent e -

sunt Sae - cu - lo - rum sae - cu - lis.
 lit Sae - cu - lo - rum sae - cu - lis.
 net Sae - cu - lo - rum sae - cu - lis.
 um Sae - cu - lo - rum sae - cu - lis.

5 Te senes et te iuventus, parvulorum te chorus,
 Turba matrum virginumque, simplices puellulae,
 Voce concordēs pudicis perstrepat concentibus
 Saeculorum saeculis.

6 Tibi, Christe, sit cum Patre hagioque Pneumate
 Hymnus, melos, laus perennis, gratiarum actio,
 Honor, virtus, victoria, regnum aeternaliter
 Saeculorum saeculis.

NOTE: The number and order of stanzas vary in different versions of this hymn. There are also several variations in the text. The sixth stanza is not by Prudentius.

Veni, Creator Spiritus

GREGORIUS MAGNUS? 542-604
CAROLUS MAGNUS? 742-814

LOUIS BOURGEOIS? } 16th
CLAUDE GOUDIMEL? } century
GUILLAUME FRANÇ? }

1. Ve - ni, cre - a - tor Spi - ri - tus, Men - tes tu - o - rum vi - si - ta,
2. Qui Pa - ra - cli - tus di - ce - ris, Do - num De - i al - tis - si - mi,
3. Tu sep - ti - for - mis mu - ne - re, Dex - trae De - i tu di - gi - tus,
4. Ac - cen - de lu - men sen - si - bus, In - fun - de a - mo - rem cor - di - bus:

Im - ple su - per - na gra - ti - a Quae tu cre - a - sti pec - to - ra.
Fons vi - vus, ig - nis, ca - ri - tas, Et spi - ri - ta - lis unc - ti - o.
Tu ri - te pro - mis - sum Pa - tris, Ser - mo - ne di - tans gut - tu - ra.
In - fir - ma nos - tri cor - po - ris Vir - tu - te fir - mans per - pe - ti.

Veni, Creator Spiritus

GREGORIUS MAGNUS? 542-604
CAROLUS MAGNUS? 742-814

JOHN L. HATTON, 1809-86

1. Ve - ni, cre - a - tor Spi - ri - tus, Men - tes tu - o - rum vi - si - ta,
2. Qui Pa - ra - cli - tus di - ce - ris, Do - num De - i al - tis - si - mi,
3. Tu sep - ti - for - mis mu - ne - re, Dex - trae De - i tu di - gi - tus,
4. Ac - cen - de lu - men sen - si - bus, In - fun - de a - mo - rem cor - di - bus:

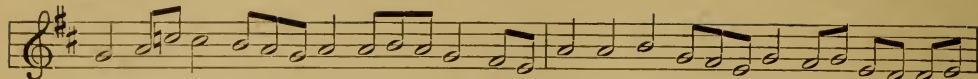
Im - ple su - per - na gra - ti - a Quae tu cre - a - sti pec - to - ra.
Fons vi - vus, ig - nis, ca - ri - tas, Et spi - ri - ta - lis unc - ti - o.
Tu ri - te pro - mis - sum Pa - tris, Ser - mo - ne di - tans gut - tu - ra.
In - fir - ma nos - tri cor - po - ris Vir - tu - te fir - mans per - pe - ti.

NOTE: This famous hymn has been attributed to Gregory the Great, Charlemagne, Rabanus Maurus, and others. It has received many musical settings. See a plain-song setting on page 33, where the remaining stanzas may be found.

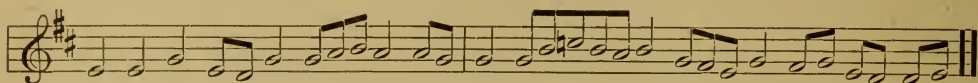
Vexilla Regis

FORTUNATUS, 530-609

Cantus planus



1. Vex-il - la re - gis pro - de - unt, Ful-get cru-cis my - ste - ri - um,
2. Con-fix - a cla - vis vis - ce - ra, Ten-dens ma-nus, ve - sti - gi - a,
3. Quo vul-ne - ra - tus in - su - per Mu-cro-ne di - ro lan-ce - ae,
4. Im-ple - ta sunt quae con - ci - nit Da-vid fi - de - li car-mi - ne,



Quo car-ne car-nis con - di - tor Sus - pen - sus est pa - ti - bu - lo.
 Re-dempti - o - nis gra - ti - a Hic im - mo - la - ta est ho - sti - a.
 Ut nos la - va - ret cri - mi - ne, Ma - na - vit un - da, san - gui - ne.
 Di-cens: in na - ti - o - ni - bus Reg - na - vit a lig - no De - us.

5 Arbor decora et fulgida,
 Ornata regis purpura,
 Electa digno stipite
 Tam sancta membra tangere.

8 Salve ara, salve victima
 De passionis gloria
 Qua vita mortem pertulit
 Et morte vitam reddidit.

6 Beata cuius brachiis
 Pretium pependit saeculi,
 Statera facta corporis
 Praedamque tulit Tartaris.

9 O crux, ave, spes unica,
 Hoc passionis tempore,
 Piis adauge gratiam,
 Reisque dele crimina.

7 Aroma fundis cortice,
 Vincis saporem nectaris,
 Lucunda fructu fertili,
 Plaudis triumpho nobili.

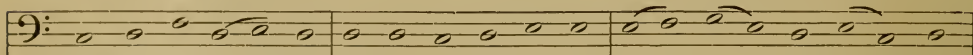
10 Te, fons salutis, Trinitas,
 Collaudet omnis spiritus,
 Quibus crucis victoriam
 Largiris, adde praemium.

NOTE: Other readings are: St. 4, *Dicens* for *Dicens*: in; St. 7, *Saporem nectaris* for *Saporem nectaris*. The ninth and tenth stanzas may be of later date.

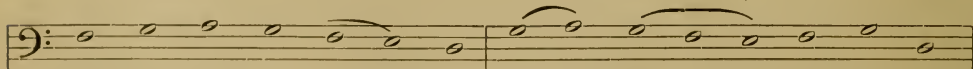
Ut Queant Laxis

PAULUS DIACONUS, c. 770

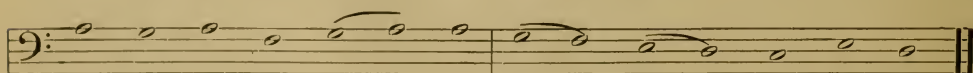
GUIDO D'AREZZO, 990-1050



UT que-ant lax - is RE-so - na - re fi - bris MI - ra ge - sto - rum



FA - mu - li tu - o - rum, SOL - ve pol - lu - ti



LA - bi - i re - a - tum, Sanc - te Io - an - nes.

NOTE: These lines with the first music are said to have been used by Guido of Arezzo in teaching his pupils the six-note scale. Si, the seventh note, is a later addition, but may have been derived from the initials of Sancte Ioannes.

In the setting by Orlando di Lasso five and a half centuries later, the tenor sings the notes of the scale. The whole of the poem will be found on the following page.

Ut Queant Laxis

PAULUS DIACONUS, c. 770

ORLANDUS LASSUS, 1582

Ut que - ant lax - is RE - so - na - re fi - bris MI - ra ge - sto -

rum FA - mu - li tu - o - rum, SOL - ve pol - lu - ti

LA - bi - i re - a - - - tum, Sanc - te Io - an - nes, Sanc -

te Io - an - nes, Sanc - te Io - an - nes, Sanc - te Io - an - nes.

2 Nuntius celso
Veniens Olympo,
Te patri magnum
Fore nasciturum,
Nomen et vitae
Seriem gerendae
Ordine promit.

3 Ille promissi
Dubius superni,
Perdidit promptae
Modulos loquelaе,
Sed reformasti
Genitus peremptae
Organa vocis.

4 Ventris obruso
Recubans cubili,
Senserat Regem
Thalamo manentem,
Hinc parens nati
Meritum uterque
Abdita pandit.

5 Sit decus Patri,
Genitaeque Proli,
Et tibi, compar
Utriusque virtus,
Spiritus semper,
Deus unus, omni
Temporis aevo.

Planctus Karoli Magni

Anonymous, c. 814

Anonymous, c. 814

A so - lis or - tu us-que ad oc - ci-du - a Lit - to - ra ma - ris

planc-tus pul - sat pec - to - ra; Ul - tra ma - ri - na ag - mi - na tri -

sti - ti - a Te - ti - git in - gens cum er - ro - re ni - mi-o.
[moe-ro - re?]

Heu! me do - lens, plan-go! Fran - ci, Ro - ma - ni, at - que cunc-ti

cre - du - li, Luc - tu pun - gun - tur et mag - na mo - le - sti - a,

in - fan - tes, se - nes, glo - ri - o - si prin - ci - pes, Nam clan - git

or - bis de - tri-men-tum Ka - ro - li. Heu! mi - hi mi - se - ro!

Hymnus Cruciferorum

Song of the first Crusaders, c. 1095

Anonymous, c. 1095

1. Ie - ru - sa - lem mi - ra - bi - lis, Urbs be - a - ti - or a - li - is,

7. Il - luc de - be-mus per - ge - re, Nos-tros ho - no - res ven - de - re,

Quam per - ma-nens op - ta - bi - lis, Gau - den - ti - bus te an - ge - lis.

Tem - plum De - i ac - qui - re - re, Sa - ra - ce-nos de - stru - e - re.

Ave Maris Stella

AUCTOR INCERTUS

5th-10th century

FRANZ LISZT, 1811-86

p Andante sostenuto più tosto Lento

A - ve ma-ris stel-la, A - ve ma-ris stel-la, De-i ma-ter al - ma,

At-que sem-per vir-go, Fe-lix coe-li por-ta. Su-mens il-lud A-ve

Ga-bri-e-lis o-re Fun-da nos in pa-ce, Mu-tans no-men

E - - vae. Sol-ve vin-cla re-is, Pro-fer lu-men cae-cis,

- men E - vae.

NOTE: Many shorter musical settings may be found in the Roman Catholic hymnals.

Ave Maris Stella

mf *smorzando* *molto espressivo*
p

Ma - la nos-tra pel - le, Bo - na cunc - ta pos - ce. Mons - tra

mf *smorzando* *espressivo* *espress.*
p

Mons - tra te

te es - se ma - - trem, Su - mat per te

sempre espress.

es - se ma - - trem, Su - mat per te pre -

p dolce

pre - - ces, Qui pro no - bis na - tus Tu - lit es - se

p dolce

ces, Qui pro no - bis

Ave Maris Stella

41

smorz.
tu - us.
smorz.

pp

p sotto voce
Vir - go sin - gu - la - ris, In - ter om - nes mi - tis,
p sotto voce

Nos cul - pis so - lu - tos Mi - tes fac et ca - stos.

Vi - tam prae - sta pu - ram, I - ter pa - ra tu - tum,

poco rit.
Ut vi - den - tes Ie - sum Sem - per col - lae - te
poco rit.
Sem - per col - lae - te

Ave Maris Stella

a tempo f

mur. Sit laus De - o Pa - tri, Sum - mo Chri - sto de - cus,

a tempo f

f

ff

Spi - ri - tu - i Sanc - to: Tri - bus ho - nor u - nus.

ff

Più lento

p

A - - - men, men, A - men. A - - men.

pp

p

A - - - men,

pp

Più lento

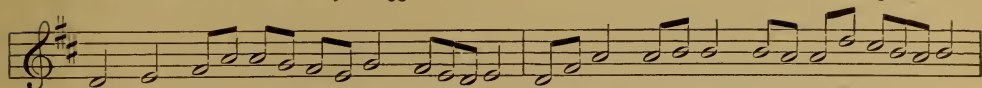
p

molto ritenuto e perdendo

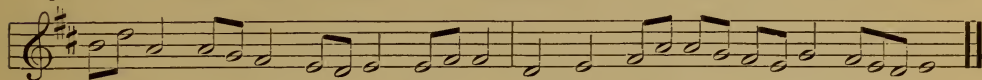
Iesu Dulcis Memoria

BERNARD OF CLAIRVAUX, 1091-1153

Cantus planus



1. Ie - su dul - cis me - mo - ri - a, Dans ve - ra cor - dis gau - di - a,
 2. Nil ca - ni - tur su - a - vi - us, Nil au - di - tur iu - cun - di - us,
 3. Ie - su, spes poe - ni - ten - ti - bus, Quam pi - us es pe - ten - ti - bus,



Sed su - per mel et om - ni - a E - ius dul - cis prae - sen - ti - a.
 Nil co - gi - ta - tur dul - ci - us Quam Ie - sus De - i fi - li - us.
 Quam bo - nus te quae - ren - ti - bus, Sed quid in - ve - ni - en - ti - bus?

- | | |
|---|--|
| 4 Iesu, dulcedo cordium,
Fons veri, lumen mentium,
Excedens omne gaudium
Et omne desiderium. | 8 Mane nobiscum, Domine,
Et nos illustra lumine,
Pulsa noctis caligine
Mundum replens dulcedine. |
| 5 Nec lingua valet dicere
Nec littera exprimere,
Expertus potest credere
Quid sit Iesum diligere. | 9 Qui te gustant esuriunt,
Qui bibunt adhuc sitiunt,
Desiderare nesciunt
Nisi Iesum quem cupiunt. |
| 6 Iesu, rex admirabilis
Et triumphator nobilis,
Dulcedo ineffabilis,
Totus desiderabilis. | 10 Iesum omnes agnoscite,
Iesum ardentem quaerite,
Amorem eius poscite,
Quaerendo inardescite. |
| 7 Quando cor nostrum visitas
Tunc lucet ei veritas,
Mundi vilescit vanitas,
Et intus fervet caritas. | 11 Quocumque loco fuero
Mecum Iesum desidero.
Quam laetus, cum invenero,
Quam felix, cum tenuero! |

Festum Asini

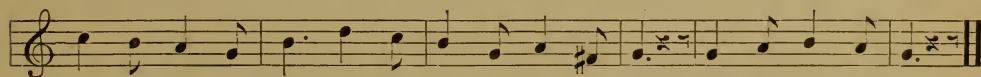
PROSE DE L'ANE

Anonymous

Known in the 12th century



1. O - ri - en - tis par - ti - bus Ad - ve - ta - vit a - si - nus, Pul - cher
 2. Hic in col - li - bus Si - chen E - nu - tri - tus sub Ru - ben, Tran - si -
 3. Sal - tu vin - cit hin - nu - los, Dag - mas et ca - pre - o - los, Su - per
 4. Au - rum de A - ra - bi - a, Thus et myr - rham de Sa - ba, Tu - lit



et for - tis - si - mus, Sar - ci - nis ap - tis - si - mus: Hez, sire as - nes, hez!
 it per Ior - da - nem, Sa - li - it in Beth - le - hem: Hez, sire as - nes, hez!
 dro - me - da - ri - os, Ve - lox Ma - di - a - ne - os: Hez, sire as - nes, hez!
 in ec - cle - si - a Vir - tus a - si - na - ri - a: Hez, sire as - nes, hez!

- | | | |
|--|---|--|
| 5 Dum trahit vehicula
Multa cum sarcirula
Illius mandibula
Dura terit pabula: | 6 Cum aristis hordeum
Comedit et carduum,
Triticum a palea
Segregat in area: | 7 Amen, dicas, asine,
Iam satur ex gramine,
Amen, amen itera,
Aspernare vetera: |
|--|---|--|

NOTE: As many as fifty stanzas of *Iesu Dulcis Memoria* are known.The *Prose de l'Âne* was sung at Beauvais, Rouen, and other places in France at the *Fête de l'âne* or festival of the ass.

Salve, Regina

HERMANN CONTRACTUS? 11th cent.

PETER OF COMPOSTELLA? 12th cent.

FRANZ SCHUBERT, 1797-1828

Larghetto

Sal - ve, Re - gi - na, ma - ter mi - se - ri - cor - di - ae;

Larghetto

vi - ta, dul - ce - do, et spes nos - tra, sal - ve, et spes nos - tra,

sal - ve. Ad te cla - ma - mus, ex - su - les fi - li - i E - vae; ad

The musical score is written for voice and piano. It features a vocal line with Latin lyrics and a piano accompaniment. The tempo is marked *Larghetto*. The key signature is one sharp (F#), and the time signature is 2/2. The score is divided into four systems, each with a vocal staff and a piano staff. Dynamics include *p* (piano), *fp* (fortissimo piano), and *f* (forte). The lyrics are: "Sal - ve, Re - gi - na, ma - ter mi - se - ri - cor - di - ae; vi - ta, dul - ce - do, et spes nos - tra, sal - ve, et spes nos - tra, sal - ve. Ad te cla - ma - mus, ex - su - les fi - li - i E - vae; ad".

te su-spi-ra-mus, ge-men-tes et flen-tes in hac la-cry-ma-rum val-le.

E-ia er-go, ad-vo-ca-ta nos-tra, il-lus tu-os mi-se-ri-cor-des

o-cu-los ad nos con-ver-te; et Ie-sum, be-ne-dic-tum fruc-tum ven-tris tu-i,

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line (soprano and bass staves) and a piano accompaniment (treble and bass staves). The key signature is D major (two sharps). The time signature is 4/4. Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano). The lyrics are in Latin. The first system ends with a fermata over the final note. The second system ends with a fermata over the final note. The third system ends with a fermata over the final note. The fourth system ends with a fermata over the final note.

Salve Regina

ven - tris tu - i, no - bis post hoc ex - si - li - um o - sten - de, o - sten - de

no - bis post hoc ex - si - li - um. O cle - mens, o pi - a, o dul - cis

Vir - go Ma - ri - a, O cle - mens, o pi - a, o dul - cis Vir - go Ma - ri -

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line (soprano and bass staves) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 4/4. Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo). The lyrics are in Latin and are printed below the vocal lines.

a, O dul - cis Vir - go Ma - ri - a, O dul - cis Vir - go Ma - ri - a.

De Vita Hominis

ALANUS INSULANUS, c. 1114-1203

German Melody

1. Vi - ta nos - tra ple - na bel - lis: In - ter ho - stes, in - ter ar - ma
 2. Sed ti - mo - ris om - nis ex - pers, Sta - bo fir - mus in - ter ar - ma,
 3. Ec - ce! coe - li lap - sus ar - cu At - que spis - sa nu - be tec - tus
 4. Fran - get ar - cus et sa - git - tas, Ig - ni - bus - que sem - pi - ter - nis

Mo - re bel - li vi - vi - tur; Nul - la lux it abs - que pug - na,
 Nec ti - me - bo vul - ne - ra; Non mo - ra - bor ho - stis i - ras,
 Rec - tor ip - se si - de - rum: Con - tra sae - vos men - tis ho - stes,
 Ar - ma tra - det ho - sti - um: Er - go sta - bo si - ne me - tu,

Nul - la nox it abs - que luc - tu, Et sa - lu - tis a - le - a.
 Non ti - me - bo pu - bli - cas - ve, Cal - li - das - ve ma - chi - nas.
 Proe - li - an - tem me tu - e - tur, Bel - la pro me sus - ci - pit.
 Ge - ne - ro - se su - pe - ra - bo Ho - sti - um sae - vi - ti - am.

Meum Est Propositum

ARCHIPOETAE CONFESSIO

WALTERUS, c. 1163

J. A. P. SCHULZ, c. 1782

1. Me - um est pro - po - si - tum in ta - ber - na mo - ri,
 2. Po - cu - lis ac - cen - di - tur a - ni - mi lu - cer - na,
 3. Lo - ca vi - tant pu - bli - ca qui - dam po - e - ta - rum,
 4. Ie - ju - nant et ab - sti - nent po - e - ta - rum cho - ri,

U - bi vi - na prox - i - ma mo - ri - en - tes o - ri;
 Cor im - bu - tum nec - ta - re vo - lat ad su - per - na;
 Et se - cre - tas e - li - gunt se - des la - te - bra - rum,
 Vi - tant rix - as pu - bli - cas et tu - mul - tus fo - ri,

Tunc can - ta - bunt lae - ti - us an - ge - lo - rum cho - ri:
 Mi - hi sa - pit dul - ci - us vi - num de ta - ber - na,
 Stu - dent, in - stant, vi - gi - lant, nec la - bo - rant pa - rum,
 Et, ut o - pus fa - ci - ant quod non pos - sit mo - ri,

NOTE: *Meum est propositum* or the *Confessio Goliardi* is attributed to Walter Mapes in England and to Walter of Lille in France, but the internal evidence of another part of the poem not here included seems to indicate that it was written by a German in residence in Pavia, Italy. See the following number. In addition to the two tunes given here, *Meum est Propositum* may be sung to the melodies given for *Lauriger Horatius*, pages 69 and 70.

“De - us sit pro - pi - ti - us is - ti po - ta - to - ri.”
 Quam quod a - qua mis - cu - it prae - su - lis pin - cer - na.
 Et vix in - de red - de - re pos - sunt o - pus cla - rum.
 Mo - ri - un - tur stu - di - o sub - di - ti la - bo - ri.

- 5 Tales versus facio quale vinum bibo,
 Nihil possum facere nisi sumpto cibo;
 Nihil valent penitus quae ieiunus scribo;
 Nasonem post calices carmine praeibo.
- 6 Mihi numquam spiritus poetriae datur,
 Nisi prius fuerit venter bene satur;
 Cum in arce cerebri Bacchus dominatur,
 In me Phoebus irrui, et miranda fatur.
- 7 Unicuique proprium dat natura munus;
 Ego numquam potui scribere ieiunus;
 Me ieiunum vincere posset puer unus;
 Sitim et ieiunium odi tamquam funus.
- 8 Unicuique proprium dat natura donum;
 Ego versus faciens bibo vinum bonum;
 Et quod habent purius dolia cauponum;
 Tale vinum generat copiam sermonum.

Meum Est Propositum

CONFESSIO GOLIARDI

GUALTERUS, c. 1163

R. L. DE PEARSALL

Con moto *ALTO* *p* *più lento* *a tempo*

TENOR

1. Me - um est pro - po - si - tum In - ta - ber - na mo - ri, U - bi vi - na
 2. Po - cu - lis ac - cen - di - tur An - i - mi lu - cer - na, Cor in - bu - tum
 3. Lo - ca vi - tant pu - bli - ca Qui - dam po - e - ta - rum, Et se - cre - tas
 4. Ie - iu - nant et ab - sti - nent Po - e - ta - rum cho - ri, Vi - tant rix - as

BASS I *p* *più lento* *a tempo*

BASS II *p* *più lento* *a tempo*

prox - i - ma Mo - ri - en - tis o - ri; Tunc can - ta - bunt le - ti - us
 nec - ta - re Vo - lat ad su - per - na; Mi - chi sa - pit dul - ci - us
 e - li - gunt Se - des la - te - bra - rum; Stu - dent, in - stant, vi - gi - lant,
 pu - bli - cas Et tu - mul - tus fo - ri, Et, ut o - pus fa - ci - ant

più lento *a tempo*

adagio *p* *< >*

An - ge - lo - rum cho - ri: "De - us sit pro - pi - ci - us Is - ti po - ta - to - ri,"
 Vi - num de - ta - ber - na, Quam quod a - qua mis - cu - it pre - su - lis pin - cer - na.
 Nec la - bo - rant pa - rum, Et vix in - de red - de - re Pos - sunt o - pus cla - rum.
 Quod non pos - sit mo - ri, Mo - ri - un - tur stu - di - o Sub - di - ti la - bo - ri.

adagio *p* *< >*

5 Tales versus facio
 Quale vinum bibo;
 Nichil possum facere
 Nisi sumpto cibo;
 Nichil valent penitus
 Que ieiunus scribo;
 Nasonem post calicem
 Carmine preibo.

6 Michi numquam spiritus
 Poetriae datur,
 Nisi prius fuerit
 Venter bene satur;
 Cum in arce cerebri
 Bachus dominatur,
 In me Phebus irruit,
 Et miranda fatur.

7 Unicuique proprium
 Dat natura munus;
 Ego nunquam potui
 Scribere ieiunus;
 Me ieiunum vincere
 Posset puer unus;
 Sitim et ieiunium
 Odi tamquam funus.

8 Unicuique proprium
 Dat natura donum;
 Ego versus faciens
 Bibo vinum bonum;
 Et quod habent purius
 Dolia cauponum;
 Tale vinum generat
 Copiam sermonum.

Dies Irae

THOMAS A CELANO, 13th cent.

SAMUEL S. WESLEY, 1810-76

1. Di - es i - rae, di - es il - la Sol - vet sae - clum in fa - vil - la,
 3. Tu - ba mi - rum spar - gens so - num Per se - pul - chra re - gi - o - num
 5. Li - ber scrip - tus pro - fe - re - tur, In quo to - tum con - ti - ne - tur,
 7. Quid sum mi - ser tunc dic - tu - rus, Quem pa - tro - num ro - ga - tu - rus,

Te - ste Da - vid cum Si - byl - la. 2. Quan - tus tre - mor est fu - tu - rus,
 Co - get om - nes an - te thro - num. 4. Mors stu - pe - bit et na - tu - ra,
 Un - de mun - dus iu - di - ce - tur. 6. Iu - dex er - go cum se - de - bit
 Cum vix iu - stus sit se - cu - rus? 8. Rex tre - men - dae ma - ie - sta - tis,

Quan - do Iu - dex est ven - tu - rus, Cunc - ta stric - te dis - cus - su - rus!
 Cum re - sur - get cre - a - tu - ra, Iu - di - can - ti re - spon - su - ra.
 Quid - quid la - tet ap - pa - re - bit, Nil in - ul - tum re - ma - ne - bit.
 Qui sal - van - dos sal - vas gra - tis, Sal - va me, fons pi - e - ta - tis.

9 Recordare, Iesu pie,
 Quod sum causa tuae viae;
 Ne me perdas illa die.

10 Quaerens me sedisti lassus;
 Redemisti crucem passus,
 Tantus labor non sit cassus.

11 Iuste Iudex ultionis,
 Donum fac remissionis
 Ante diem rationis.

12 Ingemisco tanquam reus,
 Culpa rubet vultus meus:
 Supplici parce, Deus.

13 Qui Mariam absolvisti,
 Et latronem exaudisti,
 Mihi quoque spem dedisti.

14 Preces meae non sunt dignae,
 Sed tu bone fac benigne,
 Ne perenni cremer igne.

15 Inter oves locum praesta,
 Et ab haedis me sequestra,
 Statuens in parte dextra.

16 Confutatis maledictis,
 Flammis acribus addictis,
 Voca me cum benedictis.

17 Oro supplex et acclinis,
 Cor contritum quasi cinis,
 Gere curam mei finis.

18 Lacrymosa dies illa,
 Qua resurget ex favilla
 Iudicandus homo reus;

NOTE: This is one of the most widely known of the medieval hymns. Dr. Philip Schaff calls it, "The acknowledged masterpiece of Latin poetry, and the most sublime of all uninspired hymns." Goethe uses the poem in the cathedral scene of *Faust* and Scott uses it in the last canto of *The Lay of The Last Minstrel*. It is the basis of numerous musical compositions, some of them very elaborate. The last six lines are probably from older sources.

Dies Irae

Musical score for the first system of 'Dies Irae'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the treble staff.

Hu - ic er - go par - ce, De - us. 19. Pi - e Ie - su, Do - mi - ne, Do - na e - is re - qui - em.

Dies Irae

THOMAS OF CELANO, 13th cent.

JOHN B. DYKES, 1823-76

mf

Musical score for the second system of 'Dies Irae'. It features a treble and bass staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the treble staff.

1. Di - es i - rae, di - es il - la Sol - vet sae - clum in fa - vil - la,
 3. Tu - ba mi - rum spar - gens so - num Per se - pul - chra re - gi - o - num
 5. Li - ber scrip - tus pro - fe - re - tur, In quo to - tum con - ti - ne - tur,
 7. Quid sum mi - ser tunc dic - tu - rus, Quem pa - tro - num ro - ga - tur - us?

mf

p

Musical score for the third system of 'Dies Irae'. It features a treble and bass staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the treble staff.

Te - ste Da - vid cum Si - byl - la. 2. Quan - tus tre - mor est fu - tu - rus,
 Co - get om - nes an - te thro - num. 4. Mors stu - pe - bit et na - tu - ra,
 Un - de mun - dus iu - di - ce - tur. 6. Iu - dex er - go quum se - de - bit,
 Quum vix iu - stus sit se - cu - rus. 8. Rex tre - men - dae ma - ie - sta - tis,

p

dim.

Musical score for the fourth system of 'Dies Irae'. It features a treble and bass staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the treble staff.

Quan - do Iu - dex est ven - tu - rus, Cunc - ta stric - te dis - cus - su - rus!
 Quum re - sur - get cre - a - tu - ra, Iu - di - can - ti re - spon - su - ra.
 Quid - quid la - tet, ap - pa - re - bit, Nil in - ul - tum re - ma - ne - bit.
 Qui sal - van - dos sal - vas gra - tis, Sal - va me, fons pi - e - ta - tis!

dim.

9 Recordare, Iesu pie,
Quod sum causa tuae viae;
Ne me perdas illa die.

10 Quaerens me sedisti lassus;
Redemisti crucem passus:
Tantus labor non sit cassus.

11 Iuste Iudex ultionis,
Donum fac remissionis
Ante diem rationis.

12 Ingemisco tanquam reus,
Culpa rubet vultus meus:
Supplicanti parce, Deus.

13 Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

14 Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

mf

15. In - ter o - ves lo - cum prae - sta, Et ab hae - dis me se - ques - tra,

mf

rall.

Sta - tu - ens in par - te dex - tra. 16. Con - fu - ta - tis ma - le - dic - tis,

rall.

ff

Flam - mis a - cri - bus ad - dic - tis, Vo - ca me cum be - ne - dic - tis.

dim. pp ritard

pp

17. O - ro sup - plex et ac - cli - nis, Cor con - tri - tum qua - si ci - nis, Ge - re cu - ram

pp

Dies Irae

me-i fi-nis! 18. La-cri-mo-sa di-es il-la, Qua re-sur-get ex fa-vil-la

Iu-di-can-dus ho-mo re-us; Hu-ic er-go par-ce, De-us!

19. Pi-e Ie-su, Do-mi-ne, Do-na e-os re-qui-e. A-MEN.

Dies Est Laetitiae

(CHRISTMAS CAROL)

Anonymous, c. 13th cent.

Anonymous, c. 13th cent.

Har. by T. HELMORE

1. Di - es est lae - ti - ti - ae In or - tu re - ga - li, Nam pro - ces - sit
 2. In ob - scu - ro nas - ci - tur Il - lus - tra - tor so - lis, Sta - bu - lo re -
 3. Chri - ste, qui nos pro - pri - is Ma - ni - bus fe - ci - sti, Et pro no - bis

ho - di - e Claus - tro vir - gi - na - li Pu - er ad - mi - ra - bi - lis,
 po - ni - tur, Prin - ceps ter - rae mo - lis; Fas - ci - a - tur dex - te - ra,
 im - pro - bis Nas - ci vo - lu - i - sti; Te de - vo - te pos - ci - mus;

Vul - tu de - lec - ta - bi - lis In hu - ma - ni - ta - te; Qui in - e - sti -
 Qui af - fix - it si - de - ra, Dum coe - los ex - ten - dit; In - ge - mit va -
 Lax - a quod pec - ca - vi - mus; Non si - nas pe - ri - re Post mor - tem nos

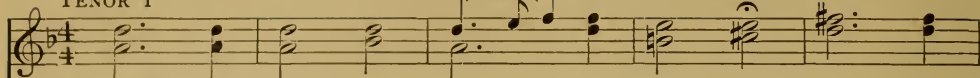
ma - bi - lis Est et in - ef - fa - bi - lis In di - vi - ni - ta - te.
 gi - ti - bus, Qui to - nat in nu - bi - bus, Dum ful - gur de - scen - dit
 mi - se - ros, Sed te - cum ad su - pe - ros Iu - be - as ve - ni - re.

Stabat Mater

JACOPONUS?, 1306

GIOVANNI CROCE, 1597

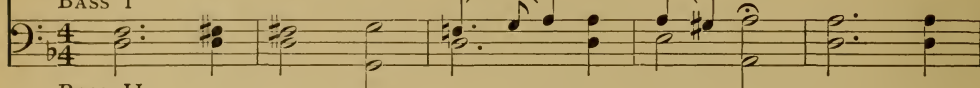
TENOR I



TENOR II

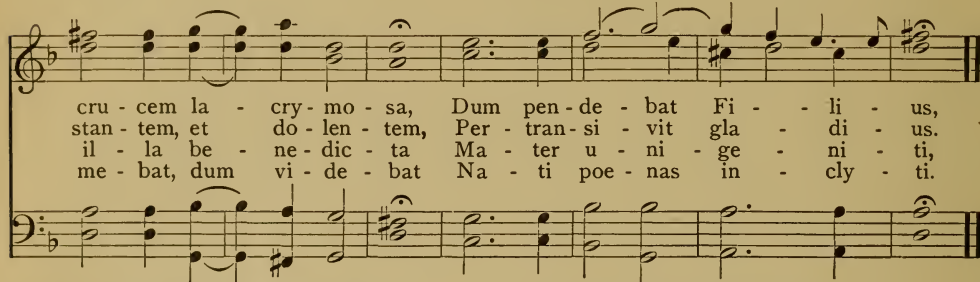
1. { Sta - bat ma - ter do - - lo - ro - sa Iux - ta
 { Cu - ius a - ni - mam ge - men - tem, Con - tri -
 2. { O quam tri - stis et af - flic - ta Fu - it
 { Quae moe - re - bat et do - le - bat Et tre -

BASS I



BASS II

pen - de - - - bat Fi - li us.



cru - cem la - cry - mo - sa, Dum pen - de - bat Fi - - li - us,
 stan - tem, et do - len - tem, Per - tran - si - vit gla - di - us.
 il - la be - ne - dic - ta Ma - ter u - ni - ge - ni - ti,
 me - bat, dum vi - de - bat Na - ti poe - nas in - cly - ti.

3 Quis est homo, qui non fletet,
 Matrem Christi si videret,
 In tanto supplicio?
 Quis non posset contristari,
 Piam matrem contemplari
 Dolentem cum Filio!

4 Pro peccatis suae gentis
 Vidit Iesum in tormentis
 Et flagellis subditum;
 Vidit suum dulcem natum
 Morientem, desolatum,
 Dum emisit spiritum.

5 Eia mater, fons amoris!
 Me sentire vim doloris
 Fac, ut tecum lugeam;
 Fac, ut ardeat cor meum
 In amando Christum Deum
 Ut sibi complaceam.

6 Sancta mater, istud agas,
 Crucifixi fige plagas
 Cordi meo valide;
 Tui nati vulnerati,
 Tam dignati pro me pati,
 Poenas mecum divide.

7 Fac me vere tecum flere,
 Crucifixi condolere,
 Donec ego vixero;
 Iuxta crucem tecum stare,
 Te libenter sociare
 In planctu desidero.

8 Virgo virginum praeclara,
 Mihi iam non sis amara,
 Fac me tecum plangere;
 Fac, ut portem Christi mortem,
 Passionis fac consortem
 Et plagas recolare.

9 Fac me plagis vulnerari,
 Cruce hac inebriari,
 Et cruore Filii;
 Inflammatus et accensus,
 Per te, virgo, sim defensus
 In die iudicii.

10 Fac me cruce custodiri,
 Morte Christi praemuniri,
 Confoveri gratia.
 Quando corpus morietur,
 Fac, ut animae donetur
 Paradisi gloria.

NOTE: One of the best known of all the Latin hymns. The hymn is also attributed to Pope Innocent III, who died in 1216. The poem has received many elaborate musical settings, that of Rossini, for instance, occupying ninety-six closely printed octavo pages.

Stabat Mater

JACOPONUS ? 1306

JOHN B. DYKES, 1823-76

Slowly and with expression

1. Sta - bat ma - ter do - lo - ro - sa lux - ta cru - cem la - cri -
 2. O quam tri - stis et af - flic - ta Fu - it il - la be - ne -
 3. Quis est ho - mo, qui non fle - ret, Chri - sti ma - trem si vi -
 4. Pro pec - ca - tis su - ae gen - tis Vi - dit le - sum in tor -

mo - sa, Dum pen - de - bat Fi - li - us, Cu - ius a - ni - mam ge - men - tem,
 dic - ta Ma - ter u - ni - ge - ni - ti, Quae moe - re - bat et do - le - bat
 de - ret, In tan - to sup - pli - ci - o? Quis non pos - set con - tri - sta - ri,
 men - tis Et fla - gel - lis sub - di - tum; Vi - dit su - um dul - cem na - tum

Con - tri - stan - tem et do - len - tem, Per - tran - si - vit gla - di - us.
 Et tre - me - bat, dum vi - de - bat Na - ti poe - nas in - cly - ti.
 Pi - am ma - trem con - tem - pla - ri Do - len - tem cum Fi - li - o!
 Mo - ri - en - tem, de - so - la - tum, Dum e - mi - sit spi - ri - tum.

5 Eia mater, fons amoris!
 Me sentire vim doloris
 Fac, ut tecum lugeam;
 Fac, ut ardeat cor meum
 In amando Christum Deum
 Ut sibi compleceam.

6 Sancta mater, istud agas,
 Crucifixi fige plagas
 Cordi meo valide;
 Tui nati vulnerati,
 Tam dignati pro me pati,
 Poenas mecum divide.

7 Fac me vere tecum flere,
 Crucifixo condolere,
 Donec ego vixero;
 Iuxta crucem tecum stare,
 Te libenter sociare
 In planctu desidero.

8 Virgo virginum praeclara,
 Mihi iam non sis amara,
 Fac me tecum plangere;
 Fac, ut portem Christi mortem,
 Passionis fac consortem
 Et plagas recolere.

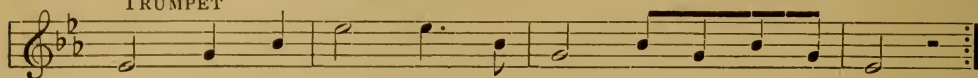
9 Fac me plagis vulnerari,
 Cruce hac inebriari,
 Et cruore Filii;
 Inflammatus et accensus,
 Per te, virgo, sim defensus
 In die iudicii.

10 Fac me cruce custodiri,
 Morte Christi praemuniri,
 Confoveri gratia.
 Quando corpus morietur,
 Fac, ut animae donetur
 Paradisi gloria.

Caput Apri Defero

The ancient custom of bringing in the boar's head, dating back at least to the year 1170, is still kept up at Queen's College, Oxford, at Yuletide, when the ceremony is witnessed by many visitors. The trumpeter sounds a call, the door is opened, and the procession bearing the boar's head files up the hall singing the Christmas Carol.

TRUMPET



Caput Apri Defero

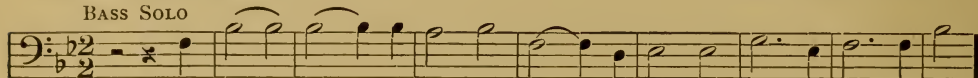
Old English Yule Song

Present Oxford Version

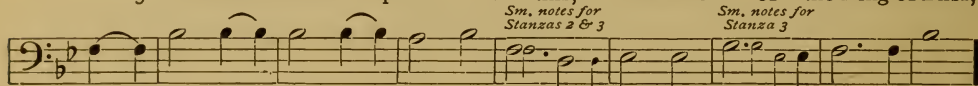
Music as sung at

Queen's College, Oxford

BASS SOLO

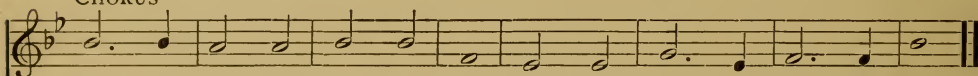


1. The boar's head in hand bear I, Bedeck'd with bays and rose-ma-ry;
2. The boar's head, as I un-der-stand, Is the brav-est dish in all the land,
3. Our stew-ard hath pro-vid-ed this, In hon-our of the King of Bliss,

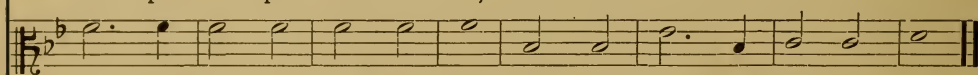


And I pray you, my mas-ters, be mer-ry, Quot es-tis in con-vi-vi-o.
 When thus be-deck'd with a gay gar-land, Let us ser-vi-re can-ti-co.
 Which on this day to be ser-ved is In Re-gi-nen-si A-tri-o.

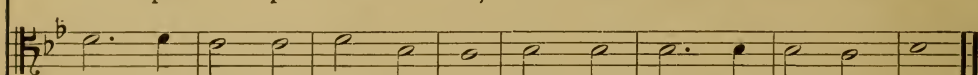
CHORUS



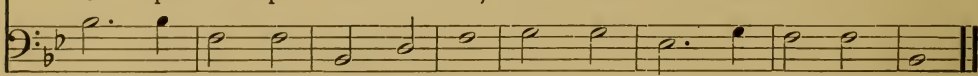
Ca - put a - pri de - fe - ro, Red - dens lau - des Do - mi - no.



Ca - put a - pri de - fe - ro, Red - dens lau - des Do - mi - no.



Ca - put a - pri de - fe - ro, Red - dens lau - des Do - mi - no.



Ca - put a - pri de - fe - ro, Red - dens lau - des Do - mi - no.

The Boar's Head Carol

- 1 The boar's head in hand bear I,
 Bedeck'd with bays and rosemary;
 And I pray you, my masters, be merry,
 Quot estis in convivio.
 Caput apri defero,
 Reddens laudes Domino.
- 2 The boar's head, as I understand,
 Is the bravest dish in all the land,
 When thus bedeck'd with a gay garland,

- Let us servire cantico.
 Caput apri defero,
 Reddens laudes Domino.
- 3 Our steward hath provided this,
 In honour of the King of Bliss,
 Which on this day to be served is,
 In Reginensi Atrio.
 Caput apri defero,
 Reddens laudes Domino.

In Dulci Iubilo

Old German Melody

Har. by T. HELMORE

Ancient Christmas Carol

mf

1. In dul - ci iu - bi - lo, Nun sin - get und seid fro!
 2. O le - su par - vu - le, Nach dir ist mir so weh!
 3. O Pa - tris ca - ri - tas! O na - ti le - ni - tas!
 4. U - bi sunt gau - di - a. ¶ Nir - gend mehr denn da!

mf

Un - sers Her - zen Wun - ne Leit in prae - se - pi - o Und
 Troest mir mein Ge - mue - te, O pu - er op - ti - me! Durch
 Wir weren all ver - lo - ren Per nos - tra cri - mi - na; So
 Da die En - geln sin - gen ¶ No - va can - ti - ca ¶

leuch - tet als die Son - ne Ma - tris in gre - mi - o.
 al - le dei - ne Gue - te, O prin - ceps glo - ri - ae!
 hat er uns er - wor - ben Coe - lo - rum gau - di - a.
 Und die Schel - len klin - gen In re - gis cu - ri - a!

ff

Al - pha es et O, Al - pha es et O!
 Tra - he me post te, Tra - he me post te!
 E - ia wer wir da, E - ia wer wir da!
 E - ia wer wir da, E - ia wer wir da!

ff

NOTE: The date of this ancient carol is unknown. In a German book published in 1570 it is spoken of as a very old song. J. S. Bach composed a harmony to this melody. This and the preceding number illustrate the custom of mixing Latin and the vernacular in the medieval carols.

Tempus Adest Floridum

Medieval Spring Song

Traditional Melody

1. Tem-pus ad - est flo - ri - dum, Sur - gunt nam-que flo - res, Verna-les mox in
 2. Stant pra-ta ple - na flo - ri - bus, In qui-bus nos lu - da - mus. Vir - gi - nes cum
 3. O di - lec - ta do - mi - na, Cur sic a - lie - na - ris? An nes-cis, o ca -

om - ni - bus Iam mu - tan - tur mo - res. Hoc quod fri - gus le - se - rat
 cle - ri - cis Si - mul pro - ce - da - mus, Per a - mo - rem Ve - ne - ris
 ris - si - ma, Quod sic a - da - ma - ris? Si tu es - ses He - le - na,

Re - pa - rant ca - lo - res, Cer - ni - mus hoc fi - e - ri Per mul - tos co - lo - res.
 Lu - dum fa - ci - a - mus, Ce - te - ris vir - gi - ni - bus Ut hoc re - fe - ra - mus.
 Vel - lem es - se Pa - ris; Ta - men pot - est fi - e - ri No - ster a - mor ta - lis.

1 Tempus adest floridum,
 Surgunt namque flores,
 Vernales mox in omnibus
 Iam mutantur mores.
 Hoc quod frigus leserat
 Reparant calores,
 Cernimus hoc fieri
 Per multos colores.

2 Stant prata plena floribus,
 In quibus nos ludamus,
 Virgines cum clericis
 Simul procedamus,
 Per amorem Veneris
 Ludum faciamus,
 Ceteris virginibus
 Ut hoc referamus.

3 O dilecta domina,
 Cur sic alienaris?
 An nescis, o carissima,
 Quod sic adamaris?
 Si tu esses Helena,
 Vellem esse Paris;
 Tamen potest fieri
 Noster amor talis.

Ave Vinum

Anonymous
Medieval

Folk Melody: Brüder,
lagert euch in Kreise

1. Vi - num bo - num et su - a - ve, Bo - nis bo - num, pra - vis pra - ve,
2. A - ve fe - lix cre - a - tu - ra, Quam pro - dux - it vi - tis pu - ra;
3. A - ve co - lor vi - ni cla - ri, A - ve sa - por si - ne pa - ri;
4. A - ve pla - cens in co - lo - re, A - ve fra - grans in o - do - re,

Cunc-tis dul-cis sa - por, a - ve, Mun - da - na lae-ti - ti - a!
Om - nis mensa fit se - cu - ra Tu - a in po - ten - ti - a!
Tu - a nos in - e - bri - a - ri Dig - ne - ris prae - sen - ti - a!
A - ve sa - pi - dum in o - re, Dul - ce lin - guae vin - cu - lum!

- 5 Ave sopes in modestis,
In gulosis mala pestis,
Post amissionem vestis
Sequitur patibulum.
- 6 Monachorum grex devotus,
Omnis ordo, mundus totus
Bibunt ad aequales potus
Et nunc et in saeculum.

- 7 Felix venter, quem intrabis,
Felix lingua, quam rigabis,
Felix os, quod tu lavabis,
Et beata labia.
- 8 Supplicamus: hic abunda!
Per te mensa fit fecunda,
Et nos voce cum iucunda
Deducamus gaudia!

IN LAudem VINI

- 1 Ave color vini clari,
Ave sapor sine pari,
Tu qui nos inebriari
Digneris potentia.
- 2 Felix homo te plantavit,
Qui te vinum nuncupavit;
Talem potum qui potavit
Nullum scit periculum.
- 3 Felix gutter, quod rigabis,
Felix venter, quem intrabis,

- Felix est, quem satiabis,
O beata labia!
- 4 O quam placens in colore,
O quam fragrans in odore,
O quam sapidum in ore,
Dulce linguae vinculum!
 - 5 Ergo vinum collaudemus,
Potatores exaltemus
Non-potentes confundemus
Ad inferni palatia.

NOTE: The song is a parody upon the church hymn *Verbum Bonum et Suave*. In addition to the two versions here given there are many variants. A musical setting of this song by Juan Ponce, early in use in Spain, may be found in Barbi-eri's *Cancionero Musical de los Siglos XV y XVI*, no. 414.

Miserere

Vid. Lib. Psal., L: 3
Ezech. xxxiii: 11

JOSQUIN DE PRÈS, 1450-1521
Edited by ALFRED DÖRFFEL

SOPRANO

Mi - se-re - re me - - i, De - us,

ALTO

Mi - - se - re - re me - - i, De - us, qui

TENOR

Mi-se-re-re me - i, De - - - - - us, qui

qui dix-i - sti: no - lo mor - - tem pec - ca -

dix - i - sti: no - lo mor -

dix-i - - - sti: no - lo mor - - - - - tem pec -

to - - - - ris, sed ut con-ver-ta - tur et vi - vat. *dim.*

tem pec - ca - to - ris, sed ut con-ver-ta - tur et vi - vat. *dim.*

ca - to - - ris, sed ut con-ver - ta - tur et vi - - vat. *dim.*

Non Nobis, Domine

63

Lib. Psalmorum, cxiii: 1

(ROTA)

WILLIAM BYRD? c. 1590

ALTO (8ve lower)

TENOR (8ve lower)

BASS

Non no - bis, Do - mi - ne, non no - bis, sed

Non no - bis, Do - mi - ne, non no - bis,

Non no - bis, Do - mi - ne, non

no-mi - ni tu - o da glo - ri - am, sed no-mi - ni

sed no-mi - ni tu - o da glo - ri - am, sed

no - bis, sed no-mi - ni tu - o da glo - ri -

tu - o da glo - ri - am. Non no - bis, Do - mi - ne, non

no-mi - ni tu - o da glo - ri - am. Non no - bis, Do - mi -

am, sed no-mi - ni tu - o da glo - ri - am. Non

Ave Maria

Vid. Evang. sec. Lucam, i: 28, 42

JACQUES ARCADELT, 1490-1556

p Andante

A - ve Ma - ri - a, gra - ti - a ple - na; Do - mi - nus te -

*Andante**p*

cum; a - ve Ma - ri - a, be - ne - dic - ta tu, be - ne -

dic - ta tu in mu - li - e - ri - bus, et be - ne - dic - tus

Ave Maria

65

fruc - tus ven - tris tu - i le - sus. Sanc - ta Ma - ri - a,

o - ra, o - ra pro no - bis, Sanc - ta Ma - ri - a, o - ra, o - ra pro

no - bis, Sanc - ta Ma - ri - a, o - ra, o - ra pro no - bis. A - men.

lunga pausa

The musical score is written for voice and piano. It consists of five systems of music. The first system shows the vocal melody and piano accompaniment for the first line of the Ave Maria. The second system continues the melody and accompaniment. The third system shows the vocal melody and piano accompaniment for the second line of the Ave Maria. The fourth system continues the melody and accompaniment. The fifth system shows the vocal melody and piano accompaniment for the third line of the Ave Maria. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in Italian and are written below the vocal melody. The piano accompaniment is written in the lower staves. The score is in G major and 4/4 time. The tempo is marked as 'slow' in the final system. The score ends with a 'lunga pausa' (long pause) marking.

ff *ff* *pp* *f* *p* *pp* *f* *p* *f* *pp* *slow* *f* *pp* *slow* *f* *pp*

Quam Dulces

MOLIÈRE, 1666, French
T. ROSE, 1666, Latin

M. A. CHARPENTIER, 1672
Har. by J. B. WEKERLIN

Quam dul - ces, Am - pho - ra a -

moe - na, Quam dul - ces Sunt tu - ae vo - ces!

Harmony used by permission of J. B. WEKERLIN, owner of the international copyright.

NOTE: The story goes that Mr. Rose of the French Academy made this Latin version of Sganarelle's drinking song in *Le Médecin malgré lui* and sang it in Molière's presence, accusing the dramatist of plagiarism, much to the latter's confusion. The earlier air to the *Glougloux*, made by Lulli, in 1666, before Molière quarrelled with that composer, may be found in Wekerlin's *Echos du Temps passé*, vol. iii., p. 23.

Dum fun - dis me - rum in ca - li - ces, U - ti - nam sem -

per es - ses ple - na! Ah! ah!

ca - ra me - a la - ge - na, Va - cu - a cur ia - ces?

LES GLOUGLOUX

MOLIERE, 1666

(*Le Médecin malgré lui*, I: 6)

Qu'ils sont doux,
Bouteille jolie,
Qu'ils sont doux
Vos petits glougloux!
Mais mon sort feroit bien des jaloux,
Si vous étiez toujours remplie.
Ah! bouteille, ma mie,
Pourquoi vous videz-vous?

VOCES AMPHORAE

ROSE, 1666

(*Le Médecin malgré lui*, I: 6)

Quam dulces,
Amphora amoena,
Quam dulces
Sunt tuae voces!
Dum fundis merum in calices,
Utinam semper esses plena!
Ah! ah! cara mea lagena,
Vacua cur iaces?

Dulce Domum

Anonymus, c. 1690

JOHN READING, c. 1690

Andante

Har. by V. NOVELLO

1. Con - ci - na - mus, o so - da - les! E - ia! quid si - le - mus?
 2. Ap - pro - pin - quat, ec - ce! fe - lix Ho - ra gau - di - o - rum:
 3. Mu - sa, li - bros mit - te, fes - sa, Mit - te pen - sa du - ra,
 4. Ri - det an - nus, pra - ta ri - dent; Nos - que ri - de - a - mus;

No - bi - le can - ti - cum, Dul - ce me - los, do - mum, Dul - ce do - mum re - so - nemus.
 Post gra - ve tae - di - um Ad - ve - nit om - nium Me - ta pe - ti - ta la - borum.
 Mit - te ne - go - ti - um; Iam da - tur o - tium; Me me - a mit - tito cura.
 Iam re - pe - tit domum Dau - li - as ad - ve - na, Nos - que do - mum re - pe - tamus.

CHORUS

Do - mum, do - mum, dul - ce do - mum, Do - mum, do - mum, dul - ce do - mum,

Dul - ce, dul - ce, dul - ce do - mum, Du - ce do - mum re - so - nemus.

5 Heus! Rogere! fer caballos;
 Eia! nunc eamus;
 Limen amabile
 Matris et oscula
 Suaviter et repetamus.

6 Concinamus ad Penates;
 Vox et audiat;
 Phosphore! quid iubar
 Segnius emicans
 Gaudia nostra moratur?

NOTE: The holiday song of the Winchester school. The author, probably a school boy, makes *domum* a neuter noun.

Lauriger Horatius

Anonymous

Folk Melody

1. Lau - ri - ger Ho - ra - ti - us, Quam dix - i - sti ve - rum:
2. Cres - cit u - va mol - li - ter Et pu - el - la cres - cit,

Fu - git Eu - ro ci - ti - us Tem - pus e - dax re - rum.
Sed po - e - ta tur - pi - ter Si - ti - ens ca - nes - cit.

U - bi sunt o po - cu - la Dul - ci - o - ra mel - le,
Quid iu - vat ae - ter - ni - tas No - mi - nis, a - ma - re

Rix - ae, pax, et os - cu - la Ru - ben - tis pu - el - lae?
Ni - si ter - rae fi - li - as Li - cet et po - ta - re?

1 Lauriger Horatius
Quam dixisti verum:
Fugit Euro citius
Tempus edax rerum.
Ubi sunt o pocula
Dulciora melle,
Rixae, pax, et oscula
Rubentis puellae?

2 Crescit uva molliter
Et puella crescit,
Sed poeta turpiter
Sitiens canescit.
Quid iuvat aeternitas
Nominis, amare
Nisi terrae filias
Licet et potare?

NOTE: This well known poem may be sung also to the music from *I Puritani* on the following page and to the two tunes to *Meum est propositum* on pages 48 and 50.

Lauriger Horatius

Anonymous

VIN. BELLINI, 1835
I PURITANI, Act II

1. Lau - ri - ger Ho - ra - ti - us, Quam dix - i - sti
 2. Cres - cit u - va mol - li - ter, Et pu - el - la

ve - rum : Fu - git Eu - ro ci - ti - us Tem -
 cres - cit, Sed po - e - ta tur - pi - ter Si -

pus e - dax re - rum. U - bi sunt o
 ti - - ens ca - nes - cit. Quid iu - vat ae -

po - cu - la Dul - ci - o - ra mel - - le,
 ter - ni - tas No - mi - nis, a - ma - - re

Lauriger Horatius

Rix - ae, pax, et os - cu-la Ru - ben - tis pu - el - lae?
 Ni - si ter - rae fi - li-as Li - cet, et po - ta - re?

U - bi sunt o po - cu-la Dul - ci - o - ra
 Quid iu - vat ae - ter - ni-tas No - mi - nis, a -

mel - - - le, Rix - ae, pax, et
ma - - - re Ni - si ter - rae

os - - cu - la Ru - ben - - tis pu - el - lae?
fi - - - li - as Li - cet, et po - ta - re?

LAURIGER HORATIUS

Author Unknown

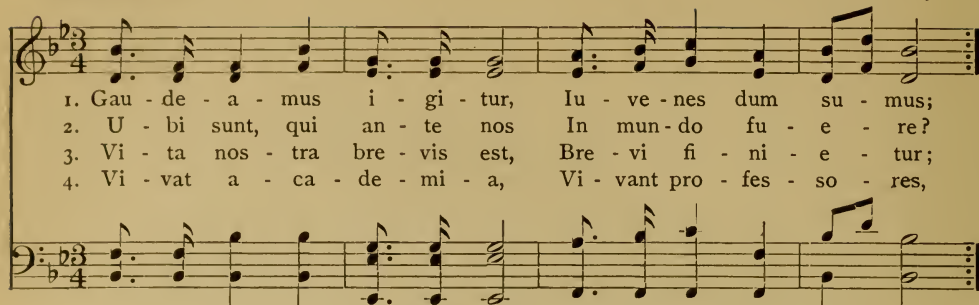
- | | | | |
|---|-----------------------|---|-----------------------|
| 1 | Lauriger Horatius | 2 | Crescit uva molliter |
| | Quam dixisti verum : | | Et puella crescit, |
| | Fugit Euro citius | | Sed poeta turpiter |
| | Tempus edax rerum. | | Sitiens canescit. |
| | Ubi sunt o pocula | | Quid iuvat aeternitas |
| | Dulciora melle, | | Nominis, amare |
| | Rixae, pax, et oscula | | Nisi terrae filias |
| | Rubentis puellae? | | Licet, et potare? |

Gaudeamus Igitur

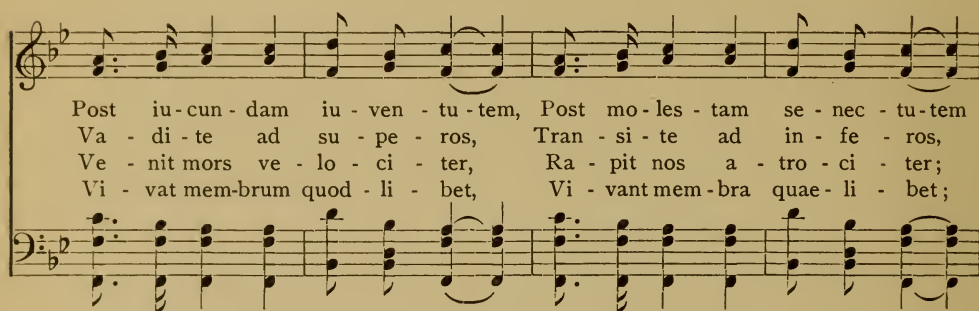
(FOR MIXED VOICES)

Anonymous, c. 1710

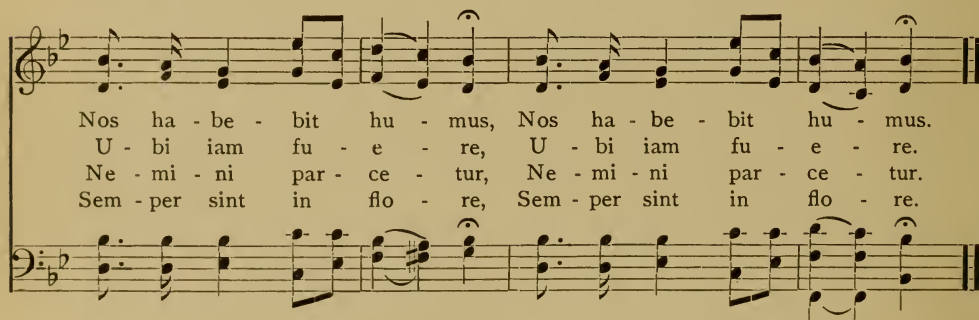
Old German Melody



1. Gau - de - a - mus i - gi - tur, Iu - ve - nes dum su - mus;
 2. U - bi sunt, qui an - te nos In mun - do fu - e - re?
 3. Vi - ta nos - tra bre - vis est, Bre - vi fi - ni - e - tur;
 4. Vi - vat a - ca - de - mi - a, Vi - vant pro - fes - so - res,



Post iu - cun - dam iu - ven - tu - tem, Post mo - les - tam se - nec - tu - tem
 Va - di - te ad su - pe - ros, Tran - si - te ad in - fe - ros,
 Ve - nit mors ve - lo - ci - ter, Ra - pit nos a - tro - ci - ter;
 Vi - vat mem - brum quod - li - bet, Vi - vant mem - bra quae - li - bet;



Nos ha - be - bit hu - mus, Nos ha - be - bit hu - mus.
 U - bi iam fu - e - re, U - bi iam fu - e - re.
 Ne - mi - ni par - ce - tur, Ne - mi - ni par - ce - tur.
 Sem - per sint in flo - re, Sem - per sint in flo - re.

5 Vivat et respublica
 Et qui illam regit,
 Vivat nostra civitas,
 Maecenatum caritas,
 Quae nos hic protegit.

6 Vivant omnes virgines,
 Faciles, formosae,
 Vivant et mulieres,
 Tenerae, amabiles,
 Bonae, laboriosae.

7 Pereat tristitia,
 Pereant osiores,
 Pereat diabolus
 Quivis antiburschius,
 Atque irrisores.

NOTE: The title, *De Brevitate Vitae*, is sometimes used. The second and third stanzas of this student song were known as early as 1267 as a religious song; the other stanzas appear to be much later. Instead of the line, *Ubi iam fuere*, in the second stanza, *Quos si vis videre* or *Hoc si vis videre* is sometimes substituted.

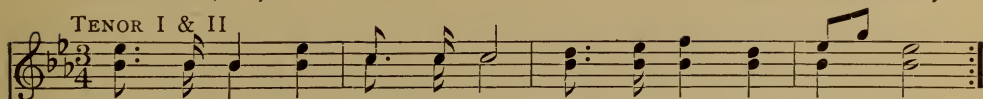
Gaudeamus Igitur

(FOR MEN'S VOICES)

Author unknown, c. 1710

Old German Melody

TENOR I & II

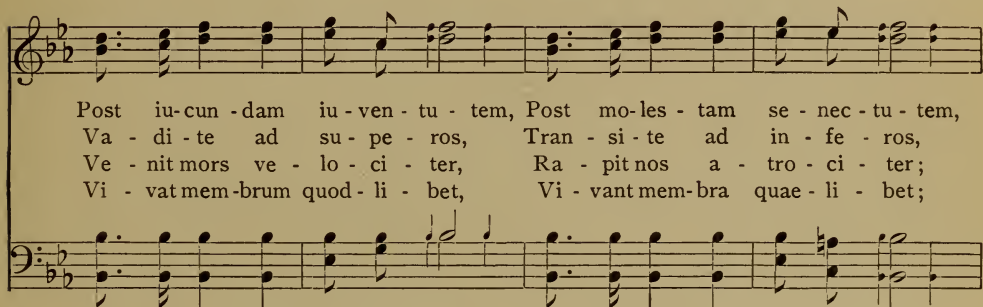


1. Gau - de - a - mus i - gi - tur, Iu - ve - nes dum su - mus;
 2. U - bi sunt, qui an - te nos In mun - do fu - e - re?
 3. Vi - ta nos - tra bre - vis est, Bre - vi fi - ni - e - tur;
 4. Vi - vat a - ca - de - mi - a, Vi - vant pro - fes - so - res,

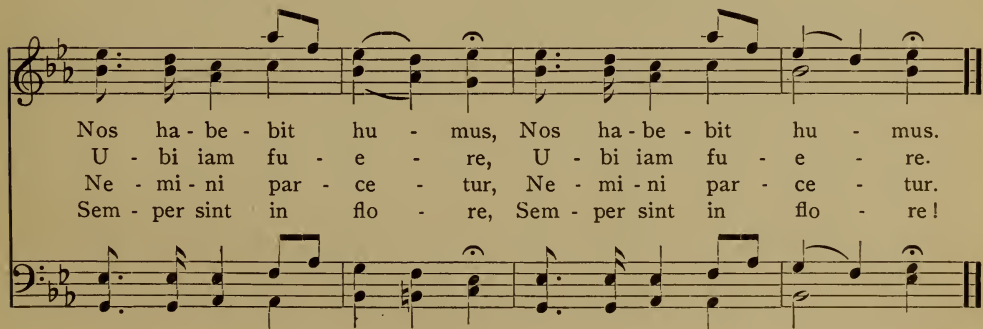
BASS I & II



- Post iu - cun - dam iu - ven - tu - tem, Post mo - les - tam se - nec - tu - tem,
 Va - di - te ad su - pe - ros, Tran - si - te ad in - fe - ros,
 Ve - nit mors ve - lo - ci - ter, Ra - pit nos a - tro - ci - ter;
 Vi - vat mem - brum quod - li - bet, Vi - vant mem - bra quae - li - bet;



- Nos ha - be - bit hu - mus, Nos ha - be - bit hu - mus.
 U - bi iam fu - e - re, U - bi iam fu - e - re.
 Ne - mi - ni par - ce - tur, Ne - mi - ni par - ce - tur.
 Sem - per sint in flo - re, Sem - per sint in flo - re!



- 5 Vivat et respublica
 Et qui illam regit,
 Vivat nostra civitas,
 Maecenatum caritas,
 Quae nos hic protegit!

- 6 Vivant omnes virgines,
 Graciles, formosae,
 Vivant et mulieres,
 Tenerae, amabiles,
 Bonae, laboriosae!

- 7 Pereat tristitia,
 Pereant osores,
 Pereat diabolus,
 Quivis antiburschius,
 Atque irrisores!

Te Deum Patrem Colimus

THOMAS SMITH, 1638-1710

BENJAMIN ROGERS, 1614-1698

1. Te De-um Pa-trem co-li-mus, Te lau-di-bus pro-se-qui-mur,
 2. Te a-do-re-mus, o Ie-su! Te, Fi-li u-ni-ge-ni-te,
 3. Ac-tus in cru-cem, fac-tus es I-ra-to De-o vic-ti-ma:

Qui cor-pus ci-bo re-fi-cis, Cae-le-sti men-tem gra-ti-a.
 Te, qui non de-dig-na-tus es Sub-i-re claus-tra vir-gi-nis.
 Per te, Sal-va-tor u-ni-ce, Vi-tae spes no-bis re-di-it.

- 1 Te Deum Patrem colimus,
Te laudibus prosequimur,
Qui corpus cibo reficis,
Caelesti mentem gratia.
- 2 Te adoremus, o Iesu!
Te, Fili unigenite,
Te, qui non dedignatus es
Subire claustra virginis.
- 3 Actus in crucem, factus es
Irato Deo victima:

- Per te, Salvator unice,
Vitae spes nobis rediit.
- 4 Tibi, aeternae Spiritus,
Cuius afflatu peperit
Infantem Deum Maria,
Aeternum benedicimus.
- 5 Triune Deus hominum,
Salutis auctor optime,
Immensum hoc mysterium
Ovante lingua canimus.

NOTE: The first stanza of this hymn is used as a grace. The whole hymn is sung annually at five o'clock on May morning from the top of Magdalen College tower in Oxford, England.

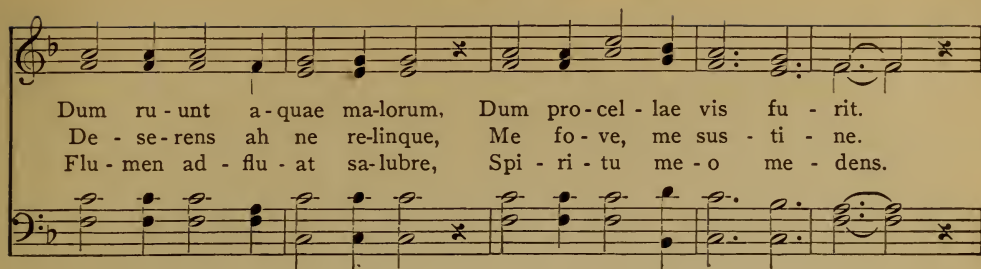
Hymnus Guesleianus

CHARLES WESLEY, 1740, English

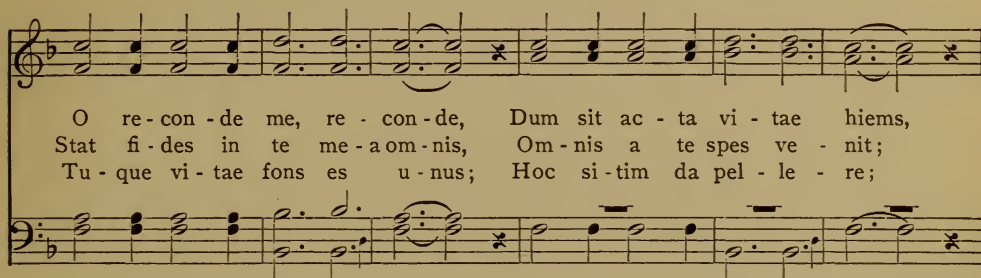
H. S. F. (Latine, IV, p. 49), 1885, Latin

SIMEON B. MARSH, 1834

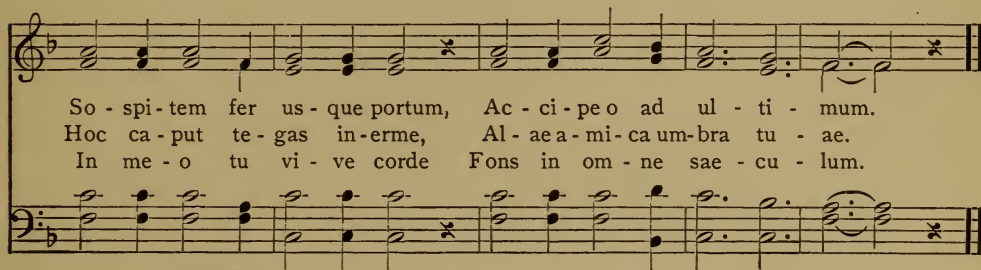
1. Chri-ste, ca-re mi Re-demptor, Ad-vo-lem si-nu tu-o,
 2. Nul-lus al-ter est re-ceptus, At-que in-ops te pen-de-o;
 3. Gra-ti-ae ple-nus re-dundas, Qua sce-lus me-um ab-lu-am;



Dum ru - unt a - quae ma - lorum, Dum pro - cel - lae vis fu - rit.
De - se - rens ah ne re - linque, Me fo - ve, me sus - ti - ne.
Flu - men ad - flu - at sa - lubre, Spi - ri - tu me - o me - dens.



O re - con - de me, re - con - de, Dum sit ac - ta vi - tae hiems,
Stat fi - des in te me - a om - nis, Om - nis a te spes ve - nit;
Tu - que vi - tae fons es u - nus; Hoc si - tim da pel - le - re;

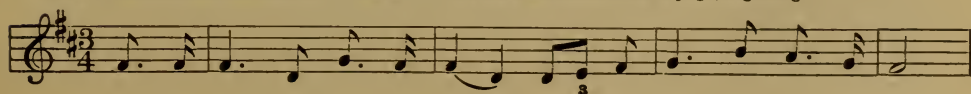


So - spi - tem fer us - que portum, Ac - ci - pe o ad ul - ti - mum.
Hoc ca - put te - gas in - erme, Al - ae a - mi - ca um - bra tu - ae.
In me - o tu vi - ve corde Fons in om - ne sae - cu - lum.

JESUS, LOVER OF MY SOUL

CHARLES WESLEY, 1707-88

- | | |
|--|---|
| <p>1 Jesus, lover of my soul,
Let me to thy bosom fly,
While the nearer waters roll,
While the tempest still is high.
Hide me, O my Saviour, hide,
Till the storm of life is past;
Safe into the haven guide;
O receive my soul at last.</p> <p>2 Other refuge have I none;
Hangs my helpless soul on thee;
Leave, ah! leave me not alone,
Still support and comfort me.</p> | <p>All my trust on thee is stayed,
All my help from thee I bring;
Cover my defenseless head
With the shadow of thy wing.</p> <p>3 Plenteous grace with thee is found,
Grace to cover all my sin;
Let the healing streams abound,
Make and keep me pure within.
Thou of life the fountain art;
Freely let me take of thee;
Spring thou up within my heart;
Rise to all eternity.</p> |
|--|---|

NOTE: This hymn may be sung also to Joseph P. Holbrook's well known tune *Refuge*, beginning:


Iesu, Pro Me Perforatus

A. M. TOPLADY, (1740-1778), English

W. E. GLADSTONE (1809-1898), Latin

THOMAS HASTINGS, 1830

1. Ie - su, pro me per - fo - ratus, Con - dar in - tra tu - um latus,
 2. Co - ram te nec iu - stus forem, Quam - vis to - ta vi la - borem,
 3. Nil in ma - nu me - cum fero, Sed me ver - sus cru - cem gero;
 4. Dum hos ar - tus vi - ta regit; Quan - do nox se - pul - chro tegit;

Tu per lym - pham pro - flu - entem, Tu per san - gui - nem te - pentem,
 Nec si fi - de nun - quam cesso, Fle - tu stil - lans in - de - fesso:
 Ve - sti - men - ta nu - dus oro, O - pem de - bi - lis im - ploro;
 Mor - tu - os cum sta - re iubes, Se - dens iu - dex in - ter nubes,

In pec - ca - ta mi re - dunda Tol - le cul - pam, sor - des munda.
 Ti - bi so - li tan - tum munus; Sal - va me, Sal - va - tor unus!
 Fon - tem Chri - sti qua - ero im - mundus Ni - si la - ves, mo - ri - bundus.
 Ie - su, pro me per - fo - ratus, Con - dar in - tra tu - um latus.

ROCK OF AGES

AUGUSTUS M. TOPLADY, 1740-1778

- | | |
|--|--|
| <p>1 Rock of ages, cleft for me,
 Let me hide myself in thee;
 Let the water and the blood,
 From thy riven side which flowed,
 Be of sin the double cure,
 Cleanse me from its guilt and power.</p> | <p>3 Nothing in my hand I bring;
 Simply to thy cross I cling;
 Naked, come to thee for dress;
 Helpless, look to thee for grace;
 Foul, I to the fountain fly;
 Wash me, Saviour, or I die.</p> |
| <p>2 Not the labor of my hands
 Can fulfill the law's demands;
 Could my zeal no respite know,
 Could my tears forever flow,
 All for sin could not atone;
 Thou must save, and thou alone.</p> | <p>4 Whilst I draw this fleeting breath,
 When my eyelids close in death,
 When I soar through tracts unknown,
 See thee on thy judgment throne,
 Rock of ages, cleft for me,
 Let me hide myself in thee.</p> |

O Sanctissima

Folk Song

TENOR I AND II

Sicilian Folk Melody

Har. by LUDWIG ERK

The first system of musical notation is for the Tenor I and II parts. It is written in G major (one sharp) and 4/4 time. The melody consists of a series of chords and single notes. The lyrics are: i O sanc - tis - si - ma, o pi - is - si - ma, Dul - cis

The second system of musical notation continues the melody. The lyrics are: vir - go Ma - ri - - a! Ma - ter a - ma - ta,

The third system of musical notation concludes the piece. The lyrics are: in - te - me - ra - ta, O - ra, o - ra pro - no - - bis!

NOTE : Herder published this song in his *Volkslieder* in 1778-9. The tune was known in England as early as 1794. In addition to the stanza printed above in the music the Catholic church uses other words, such as the two sets given here :

- | | |
|--|--|
| <p>2 Tu solatium et refugium,
Virgo, Mater Maria!
Quidquid optamus per te speramus;
Ora, ora pro nobis.</p> <p>3 Ecce debiles, perquam flebiles,
Salva nos, o Maria!
Tolle languores, sana dolores,
Ora, ora pro nobis.</p> <p>4 Virgo respice, Mater aspice,
Audi nos, o Maria!
Tu medicinam portas divinam;
Ora, ora pro nobis.</p> <p>5 Tua gaudia et suspiria
Iuvent nos, o Maria!
In te speramus, ad te clamamus,
Ora, ora pro nobis.</p> | <p>2 Tota pulchra es, o Maria,
Et macula non est in te;
Mater amata, intemerata,
Ora, ora pro nobis.</p> <p>3 Sicut lilium inter spinas,
Sic Maria inter filias.
Mater amata, intemerata,
Ora, ora pro nobis.</p> <p>4 In miseria, in angustia,
Ora, Virgo, pro nobis,
Pro nobis ora in mortis hora,
Ora, ora pro nobis.</p> |
|--|--|

Dormi, Iesu!

Anonymous

Chilean Lullaby

Arr. by CHARLES F. MANNEY

Dor - mi, Ie - su, ma - ter ri - det,

Quae tam dul - cem som - num vi - det;

Si non dor - mis, ma - ter plo - rat,

Copyright, 1903, by JANE BYRD RADCLIFFE-WHITEHEAD. From *Folk-Songs and Other Songs for Children*, by permission of MRS. WHITEHEAD and by arrangement with OLIVER DITSON Co.

NOTE : This lullaby was "copied from a print of the Virgin, in a Roman Catholic village in Germany" by S. T. Coleridge, and translated into English verse by him. See the next number, page 82.

In - ter fi - la can - tans o - rat.

Dor - mi, Ie - su blan - du - le! Blan - de ve -

ni, som - nu - le; Dor - mi, Ie - su blan - du -

le! Blan - de ve - ni, som - nu - le.

O Dormi, Iesu

Alsatian Folksong
Arr. by LUDWIG ERK

O dor - mi, dor-mi, blan - du - le Ie - su, dor-mi blan-du - le!

Si dor - mis, mun - dus qui - es - cit, sed vi - gi - lat o - cu - lus

Do - mi - ni pro no - bis, pro no - - bis.

Deus Salva Regem

HENRY CAREY, 1740? English
JOHN TRAVERS? 1743? Latin

(JOHN BULL? 1619)
HENRY CAREY? 1740?

1. O De - us op - ti - me! Sal - vum nunc fa - ci - to Re - gem nos - trum; Sit laeta vic -
2. Ex - ur - gat Do - mi - nus; Re - bel - les dis - si - pet, Et re - pri - mat; Do - los con -

to - ri - a, Co - mes et glo - ri - a, Sal - vum nunc fa - ci - to, Te Do - mi - num.
fun - di - to; Fraudes de - pel - li - to; In te sit si - ta spes; O sal - va nos.

NOTE: The claims of Henry Carey to the authorship of the air *God Save the King* are still a subject of discussion. The melody of the fourth and fifth lines seems to go back to Dr. Bull's air. The Latin version given here is taken from Grove's *Dictionary*. The German national song *Heil dir im Siegerkranz* with translations into Latin and Greek is given on the following page. The Latin and Greek translations here used as several others in this book are from Weinkauff's *Almania*.

GOD SAVE THE KING

HENRY CAREY? 1740?

- 1 God save our gracious King,
Long live our noble King,
God save the King.
Send him victorious,
Happy and glorious,
Long to reign over us,
God save the King.
- 2 O Lord our God, arise,
Scatter his enemies
And make them fall.
Confound their politics,
Frustrate their knavish tricks,
On thee our hopes we fix;
God save us all.

O DEUS OPTIME

JOHN TRAVERS? 1743?

- 1 O Deus optime!
Salvum nunc facito
Regem nostrum;
Sit laeta victoria,
Comes et gloria,
Salvum nunc facito,
Te Dominum.
- 2 Exurgat Dominus;
Rebelles dissipet,
Et reprimat;
Dolos confundito;
Fraudes depellito;
In te sit sita spes;
O salva nos.

Heil dir im Siegerfranz PRO REGE ET POPULO ΠΑΙΑΝ ΠΟΛΙΤΙΚΟΣ

Garriss, 1790; Schumacher, 1793

FRANZ WEINKAUFF

ΦΡΑΓΚΙΣΚΟΣ ΟΙΝΟΠΙΑΜΟΣ

- 1 Heil dir im Siegerfranz,
Herrſcher des Vaterlands,
Heil, Kaiſer, dir!
Fühl' in des Thrones Glanz
Die hohe Wonne ganz,
Liebling des Volks zu ſein:
Heil, Kaiſer, dir!
- 2 Nicht Roß' und Reiſſige
Sichern die ſteile Höh',
Wo Fürſten ſtehn;
Liebe des Vaterlands,
Liebe des freien Manns
Gründen des Herrſchers Thron
Wie Fels im Meer.
- 3 Heilige Flamme, glüh',
Glüh' und erlöſche nie
Fürs Vaterland!
Wir alle ſtehen dann
Mutig für einen Mann,
Kämpfen und bluten gern
Für Thron und Reich.

- 1 Quem ornant laureae,
Dominans patriae,
Salve, o rex!
Felix in solio,
Amor sis populo
Atque deliciae:
Salve, o rex!

- 2 Turmae aut agmina
Non sunt munimina
Imperio.
Amor et patriae
Et vocis liberae
Firmat fastigium
Ceus scopulus.

- 3 Adores animi
Flagrant perpetui
Pro patria.
Omnes communiter
Pro uno fortiter
Nos dimicabimus
Et pro regno.

- 1 Χαῖρ', ὦ πάτρας ταγέ,
σὺ στεφανηφόρε·
χαῖρ', ὦ ἄνα.
ἐννομος διοικῶν
τιμὰς βασιλέων
μέμνησο φίλος ὦν
δημοτικός.

- 2 Οὐχ ἵππος, οὐ στρατὸς
ἄκρον ἔχει κράτος·
τοῖς προστάταις·
φίλος ἐλευθέρων
φίλος δημοσίων
ἔσται ἄναξ κρατὺς
καὶ βέβαιος.

- 3 ὦ φιλοπατρία,
φλὸξ θεία, ἱερά,
οὐ σβήσεται·
χαίρομεν ἄνακτος
πάντοτε πρὸ ἐνὸς
ἀγωνιζόμενοι,
πρὸ πατρίδος.

Tres Pueri Ludentes

GAMMER GURTON

Vid. Latine II, p. 150

CAEDES INNOCENTIIUM

R. F. SMITH, M. A.

1. Per gla - ci - em tres pu - e - ri Lu - den - tes in ae - sta - te Im -
 2. In scho - la si fu - is - sent hi In ter - ra si lu - sis - sent, Non
 3. Pa - ren - tes qui - bus na - ti sunt Et vos or - ba - ti na - tis, Ut

mer - si sunt, sed re - li - qui Fu - ge - bant fe - sti - na - te.
 du - bi - to quin pu - e - ri Im - mer - si non fu - is - sent.
 sal - vi vo - bis fo - ris sint Hos do - mi te - ne - a - tis.

THREE CHILDREN SLIDING

- 1 Three children sliding on the ice,
 All on a summer's day,
 As it fell out they all fell in,
 The rest they ran away.
- 2 Now had these children been at school
 Or sliding on dry ground,
 Ten thousand pounds to one penny
 They had not all been drowned.
- 3 You parents that have children dear
 And eke you that have none,
 If you will have them safe abroad
 Pray keep them safe at home.

TRES PUERI LUDENTES

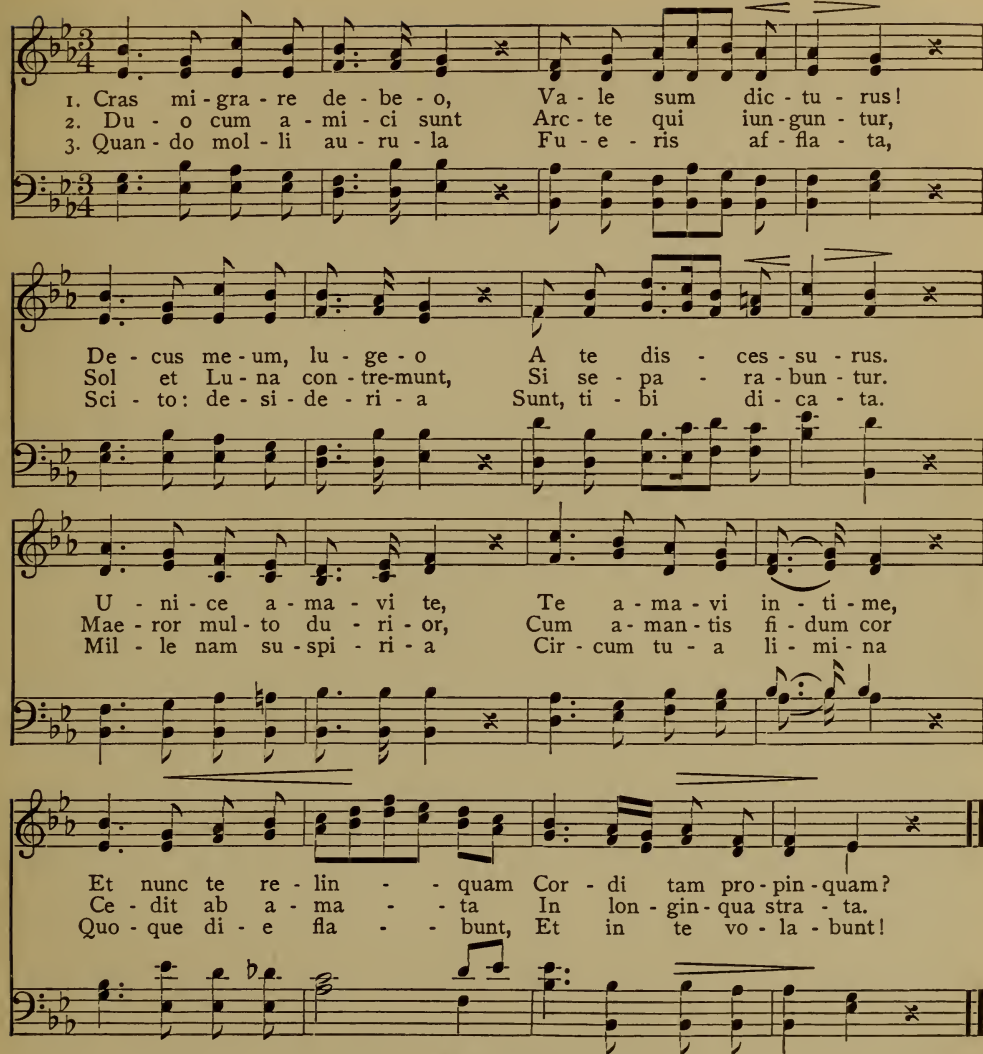
- 1 Per glaciem tres pueri
 Ludentes in aestate
 Immersi sunt, sed reliqui
 Fugebant festinate.
- 2 In schola si fuissent hi
 In terra si lusissent,
 Non dubito quin pueri
 Immersi non fuissent.
- 3 Parentes quibus nati sunt
 Et vos orbatu natis,
 Ut salvi vobis foris sint
 Hos domi teneatis.

NOTE: This music was composed by the Rev. R. F. Smith for Cowper's *Diverting History of John Gilpin*. The old nursery rime and its Latin translation may be sung to any common meter tune.

Vale

German Folksong, 17th cent.
ERNST RANKE, Latin

FRIEDRICH SILCHER, c. 1830



1. Cras mi-gra-re de-be-o, Va-le sum dic-tu-rus!
2. Du-o cum a-mi-ci sunt Arc-te qui iun-gun-tur,
3. Quan-do mol-li au-ru-la Fu-e-ris af-fla-ta,

De-cus me-um, lu-ge-o A-te dis-ces-su-rus.
Sol-et Lu-na con-tre-munt, Si se-pa-ra-bun-tur.
Sci-to: de-si-de-ri-a Sunt, ti-bi di-ca-ta.

U-ni-ce a-ma-vi-te, Te a-ma-vi in-ti-me,
Mae-ror mul-to du-ri-or, Cum a-man-tis fi-dum cor
Mil-le nam su-spi-ri-a Cir-cum tu-a li-mi-na

Et nunc te re-lin-quam Cor-di tam pro-pin-quam?
Ce-dit ab a-ma-ta In lon-gin-qua stra-ta.
Quo-que di-e fla-in te vo-la-bunt!

Lebewohl

Volkslied des 17. Jahrh.

1 Morgen muß ich fort von hier
Und muß Abschied nehmen.
O du aller schönste Zier,
Scheiden, das bringt Grämen.

Da ich dich so treu geliebt,
Über alle Maßen,
||: Soll ich dich verlassen! :||

2 Wenn zwei gute Freunde sind,
Die einander kennen,
Sonn' und Mond bewegen sich,
Ehe sie sich trennen.

Noch viel größer ist der Schmerz,
Wenn ein treu verliebtes Herz
||: In die Fremde ziehet. :||

3 Küßet dir ein Lüftelein
Wangen oder Hände,
Denke, daß es Seufzer sein,
Die ich zu dir sende.

Tausend schick' ich täglich aus,
Die da wehen um dein Haus,
||: Weil ich dein gedente. :||

Adeste Fideles

(PORTUGUESE HYMN)

Author unknown
17th or 18th cent.

JOHN READING, d. 1692

1. Ad - e - ste, fi - de - les, Lae-ti tri - um - phan - tes; Ve - ni - te, ve -
 2. ✕ De - um de De - o, Lu - men de lu - mi - ne, Ge - stant pu -
 7. ✕ Can - tet nunc I - o! Cho - rus an - ge - lo - rum; Can - tet nunc
 8. ✕ Er - go qui na - tus Di - e ho - di - er - na, Ie - su,

ni - te in Beth - le - hem; Na - tum vi - de - te Re - gem an - ge -
 el - lae vis - ce - ra; De - um ve - rum, Ge - ni - tum non
 au - la coe - le - sti - um, Glo - ri - a, glo - ri - a In ex - cel - sis
 ti - bi sit glo - ri - a: Pa - tris ae - ter - ni Ver - bum ca - ro

lo - rum: Ve - ni - te a - do - re - mus, ve - ni - te a - do -
 fac - tum, Ve - ni - te a - do - re - mus, ve - ni - te a - do -
 De - o! Ve - ni - te a - do - re - mus, ve - ni - te a - do -
 fac - tum! Ve - ni - te a - do - re - mus, ve - ni - te a - do -

re - mus, ve - ni - te a - do - re - mus Do - mi - num.

NOTE: A translation by F. Oakley, *O come all ye faithful*, may be found in English hymnals. An adaptation of the music is also associated with James Montgomery's *The Lord is my Shepherd*, and Keith's *How firm a foundation*. The name Portuguese Hymn comes from the melody's having been used in the Portuguese chapel.

- | | |
|--|--|
| <p>1 Adeste, fideles,
Laeti triumphantes;
Venite, venite in Bethlehem;
Natum videte
Regem angelorum:
Venite adoremus Dominum.</p> <p>2 Deum de Deo,
Lumen de lumine,
Gestant puellae viscera;
Deum verum,
Genitum non factum:
Venite adoremus Dominum.</p> <p>3 En grege relicto,
Humiles ad cunas,
Vocati pastores appropriant.
Et nos ovanti
Gradu festinemus,
Venite adoremus Dominum.</p> <p>4 Stella duce, Magi
Christum adorantes,
Aurum, thus, et myrrham, dant munera.
Iesu infanti
Corda praebeamus:
Venite adoremus Dominum.</p> | <p>5 Aeterni Parentis
Splendorem aeternum,
Velatum sub carne videbimus,
Deum infantem,
Pannis involutum,
Venite adoremus Dominum.</p> <p>6 Pro nobis egenum
Et foeno cubantem
Piis foveamus amplexibus;
Sic nos amantem
Quis non redamaret?
Venite adoremus Dominum.</p> <p>7 Cantet nunc Io!
Chorus angelorum;
Cantet nunc aula coelestium,
Gloria, gloria
In excelsis Deo!
Venite adoremus Dominum.</p> <p>8 Ergo qui natus
Die hodierna,
Jesu, tibi sit gloria:
Patris aeterni
Verbum caro factum!
Venite adoremus Dominum.</p> |
|--|--|

Rex Thulae

GOETHE, Faust I, German
ERNESTUS HUBERUS, Latin

Melody by K. FR. ZELTER, 1812

1. Rex Thu - lae pi - a cu - ra Co - le - bat au - re - um,
2. Nec ul - tra ca - ri - o - ra, Non de - fi - e - pu - lis,
3. Cum es - set mo - ri - tu - rus Ca - ris - si - mo he - re - dum
4. Se - de - re et ce - na - re Et rex et e - qui - tes

NOTE: The original melody by Zelter was for a bass voice and is found here in the upper bass.

Quod de - dit mo - ri - tu - ra A - mi - ca, po - cu - lum.
 Po - to - ris hu - ment o - ra Pro - fu - sis la - cri - mis.
 Reg - na om - ni - a da - tu - rus E - rat nec po - cu - lum.
 In a - tri - o al - to ad ma - re Stant patrum i - ma - gi - nes.

Der König in Thule

Goethe, Faust I

- 1 Es war ein König in Thule
 Gar treu bis an das Grab,
 Dem sterbend seine Buhle
 Einen goldnen Becher gab.
- 2 Es ging ihm nichts darüber,
 Er leert' ihn jeden Schmaus;
 Die Augen gingen ihm über,
 So oft er trank daraus.
- 3 Und als er kam zu sterben,
 Zählt' er seine Städt' im Reich,
 Gönnt' alles seinem Erben,
 Den Becher nicht zugleich.
- 4 Es saß beim Königsmahle,
 Die Ritter um ihn her,
 Auf hohem Vätersaale,
 Dort auf dem Schloß am Meer.
- 5 Dort stand der alte Becher,
 Trank letzte Lebensglut,
 Und warf den heiligen Becher
 Hinunter in die Flut.
- 6 Er sah ihn stürzen, trinken,
 Und sinken tief ins Meer;
 Die Augen thaten ihm sinken;
 Trank nie einen Tropfen mehr.

REX THULAE

ERNESTUS HUBERUS, Latin

- 1 Rex Thulae pia cura
 Colebat aureum,
 Quod dedit moritura
 Amica, poculum.
- 2 Nec ultra cariora,
 Non deficit epulis,
 Potoris hument ora
 Profusis lacrimis.
- 3 Cum esset moriturus
 Carissimo heredum
 Regna omnia daturus
 Erat nec poculum.
- 4 Sedere et cenare
 Et rex et equites
 In atrio alto ad mare
 Stant patrum imagines.
- 5 Tum potor assuetus
 Bibit delicias
 Postremas, atque vetus
 In undas iecit vas.
- 6 Praecipitari vidit,
 Immergi poculum;
 Potorem mors cecidit;
 Bibit tum ultimum.

Rosula In Prato

GOETHE, 1771? German
ERNST ECKSTEIN, Latin

HEINRICH WERNER, 1827
Har. by E. A. BREDIN, c. 1905

1. Vi - dit pu - er ro - su - lam, Ro - su - lam in pra - to. Ad - it iu - cun -
2. Dix - it pu - er: car - po te Ro - su - lam in pra - to. Dix - it ro - sa:
3. Bre - vi pu - er carp - se - rat Ro - su - lam in pra - to. Ro - sa frus - tra

dis - si - mam, Spec - tat a - moe - nis - si - mam Cor - de de - lec - ta - to.
pun - go te, Per - do - lens cog - nos - ces me, Di - gi - to fo - ra - to!
la - cri - mat, Frus - tra spi - nis di - mi - cat, Rap - tu per - pe - tra - to.

mf cres. Ro - sa ru - bra ru - ti - la, *f* Ro - su - la in pra - to.
mf cres.

Heidenröslein

Goethe, 1771?

- 1 Sah ein Knab' ein Röslein stehn,
Röslein auf der Heiden,
War so jung und morgenschön,
Lief er schnell, es nah zu sehn,
Sah's mit vielen Freuden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.
- 2 Knabe sprach: Ich breche dich,
Röslein auf der Heiden!
Röslein sprach: Ich steche dich,
Daß du ewig denkst an mich,

Und ich will's nicht leiden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.

- 3 Und der wilde Knabe brach
's Röslein auf der Heiden;
Röslein wehrte sich und stach,
Halt ihm doch kein Weh und Ach,
Mußt' es eben leiden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.

NOTE: Critics differ as to whether the cruder form of this poem published by Herder as a folksong was a real folksong or was also the work of Goethe. The Modern Greek version on page 91 was taken from a school reader in Athens in 1904 by the editor, the book in which it was printed giving no credit to the German and making no mention of a translator.

Rosula In Prato

GOETHE, 1771? German
ERNST ECKSTEIN, Latin

FRANZ SCHUBERT, 1828

1. Pu - er vi - dit ro - su - lam, Ro - su - lam in pra - to.
2. Dix - it pu - er: car - po te Ro - su - lam in pra - to.
3. Bre - vi pu - er carp - se - rat Ro - su - lam in pra - to.

Ad - it iu - cun - dis - si - mam, Spec - tat a - moe - nis - si - mam
Dix - it ro - sa: pū - go te, Per - do - lens cog - nos - ces me,
Ro - sa frus - tra la - cri - mat, Frus - tra spi - nis di - mi - cat,

Cor - de de - lec - ta - to. } Ro - sa ru - bra
Di - gi - to fo - ra - to!
Rap - tu per - pe - tra - to. }

ru - ti - la, Ro - su - la in pra - to.

The musical score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by eighth notes A4-B4, and then a half note C5. The piano accompaniment consists of chords in the right hand and a single bass line in the left hand.

ΤΟ ΤΡΙΑΝΤΑΦΥΛΛΟΝ

1 Τριαντάφυλλο κλειστό
 εἶδ' ἓνα παιδάκι·
 ἦταν τόσον γελαστό
 χαρωπὸ καὶ μυριστὸ
 τὸ τριανταφυλλάκι,
 νέο τριαντάφυλλο,
 τριανταφυλλάκι.

2 — Ἄχ! λουλοῦδι προφαντό,
 εἶπε τὸ παιδάκι,
 θὰ σὲ κόψω δὲν βαστῶ.
 — Ἄν μὲ κόψῃς, σοῦ κεντῶ
 τὸ μικρὸ χεράκι·
 εἶπε τὸ τριαντάφυλλο,
 τὸ τριανταφυλλάκι.

3 Ξεκαρδίζεται, γελᾷ
 τὸ τρελὸ παιδάκι,
 τὸ τραβᾷ, τὸ ξεκολλᾷ...
 Τί ἀγκάθια, τί πολλὰ
 'ς τὸ μικρὸ χεράκι!
 Ἄχ! κακὸ τριαντάφυλλο,
 Ἄχ! τριανταφυλλάκι.

Rubri Uxor Aldivallis

Mrs. GRANT of Carron, Scotch
 Latine, Vol. IV, p. 28, Latin

Scotch Air

mf f

1. Ru - bri ux - or Al - di - val - lis, Ru - bri ux - or Al - di - val - lis,

The musical score is in D major (two sharps) and 2/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half note D4, followed by quarter notes E4-F4, and then a half note G4. The piano accompaniment consists of chords in the right hand and a single bass line in the left hand. The score includes dynamic markings 'mf' and 'f'.

Rubri Uxor Aldivallis

ad lib.

Scis - ne qua de - ci - pit me, Col - les cum tran - si - rem Bal - lis.

ad lib.

2. Vo - vit ac iu - ra - vit il - la Me - am sem - per se fu - tu - ram;
 3. Op - ti - me sal - ta - vit vir - go Lae - ti - o - rem num - quam malle;
 4. O - cu - los ni - ten - tes ha - bet Os - que pul - chrum ut Di - a - nae;

f *rallent.*

Sed, vae mi - hi! vir - go le - vis Is - tum, prae me, le - git fu - rem.
 O u - ti - nam fu - is - set mea; Aut e - go Ru - ber Al - di - val - lis!
 Sem - per mi - hi ca - ra e - rit, Quam - vis per - fi - da Io - an - ni.

f *rallent.*

The musical score is written for a single voice and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a treble clef and a key signature of two sharps. The lyrics are: "1. Ru - bri ux - or Al - di - val - lis, Ru - bri ux - or Al - di - val - lis, Scis - ne qua de - ce - pit me, Col - les cum tran - si - rem Bal - lis." The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The right hand plays chords and single notes, while the left hand plays a steady bass line. The score ends with a double bar line and the instruction "ad lib." above the vocal line.

1. Ru - bri ux - or Al - di - val - lis, Ru - bri ux - or Al - di - val - lis,

Scis - ne qua de - ce - pit me, Col - les cum tran - si - rem Bal - lis.

ad lib.

ROY'S WIFE OF ALDIVALLOCH

Mrs. GRANT of Carron, 1745-1814

RUBRI UXOR ALDAVILLIS

Latine, vol. IV, p. 28

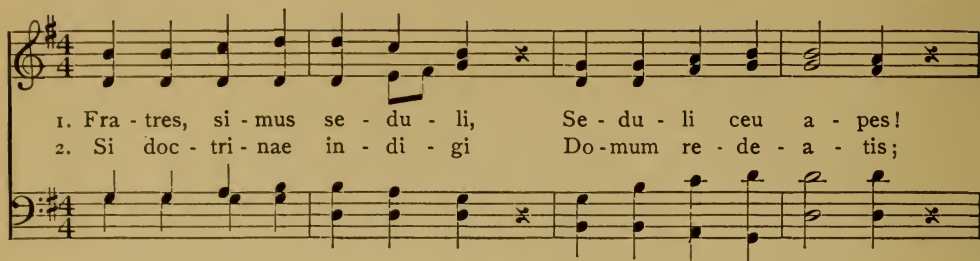
- 1 Roy's wife of Aldivalloch,
Roy's wife of Aldivalloch,
Wat ye how she cheated me,
As I came o'er the braes of Balloch.
- 2 She vow'd, she swore she wad be mine,
She said that she loo'd me best of ony,
But oh! the fickle faithless quean,
She's ta'en the carl and left her Johnnie.
- 3 Oh, she was a canty quean, [walloch;
And weel cou'd she dance the Highland
How happy I, had she been mine,
Or I'd been Roy of Aldivalloch!
- 4 Her hair sae fair, her een sae clear,
Her wee bit mou' sae sweet and bonny,
To me she ever will be dear,
Tho' she's forever left her Johnnie.

- 1 Rubri uxor Aldivallis,
Rubri uxor Aldivallis,
Scisne qua deceptit me,
Colles cum transirem Ballis.
- 2 Vovit ac iuravit illa
Meam semper se futuram;
Sed, vae mihi! virgo levis
Istum, prae me, legit furem.
- 3 Optime saltavit virgo
Laetiorem numquam malles;
O utinam fuisset mea;
Aut ego, Ruber Aldivallis!
- 4 Oculos nitentes habet,
Osque pulchrum ut Dianae;
Semper mihi cara erit,
Quamvis perfida Ioanni.

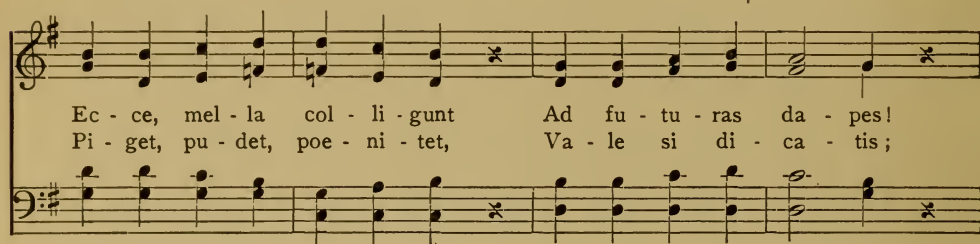
Mentor Studenticus

GLEIM, 1775, German
FRANZ WEINKAUFF, Latin

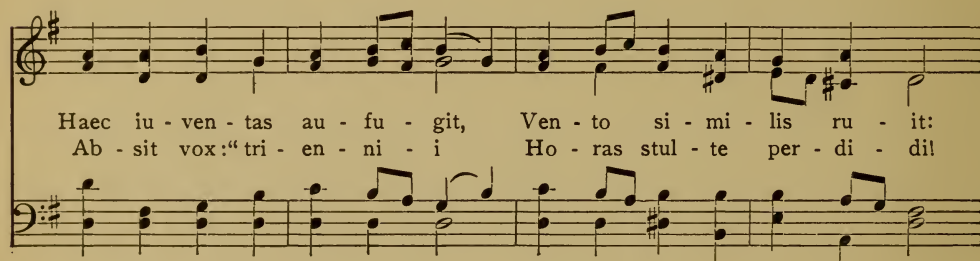
BEETHOVEN, 1770-1827
Arr. by E. HODGES



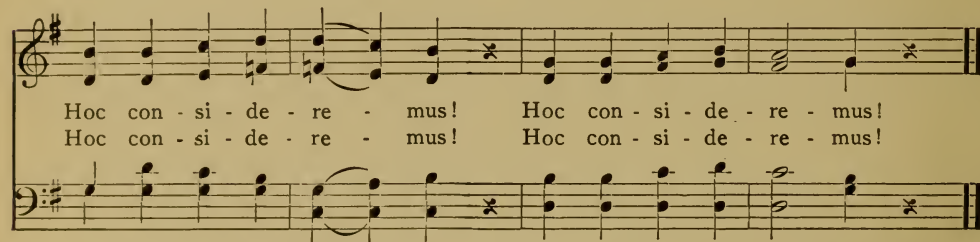
1. Fra - tres, si - mus se - du - li, Se - du - li ceu a - pes!
2. Si doc - tri - nae in - di - gi Do - mum re - de - a - tis;



Ec - ce, mel - la col - li - gunt Ad fu - tu - ras da - pes!
Pi - get, pu - det, poe - ni - tet, Va - le si di - ca - tis;



Haec iu - ven - tas au - fu - git, Ven - to si - mi - lis ru - it:
Ab - sit vox: "tri - en - ni - i Ho - ras stul - te per - di - dil



Hoc con - si - de - re - mus! Hoc con - si - de - re - mus!
Hoc con - si - de - re - mus! Hoc con - si - de - re - mus!

Studentenlied

Gleim, 1775

1 Brüder, laßt uns fleißig sein,
Fleißig wie die Bienen!
Seht, sie sammeln Honig ein,
Brüder, gleicht doch ihnen!
Unsre Jugend flieht geschwind,
Wie der Vlies und wie der Wind:
Laßt uns das bedenken!

2 Lehrt ihr einst an Weisheit reich,
Brüder, nicht nach Hause:
Seht, so grämt und härmt ihr euch
Auf dem Abschiedschmause!
Brüder, das Triennium
Kann man nützen, Flug und dumm:
Laßt uns das bedenken!

NOTE: The German song of which the Latin is a translation is made on J. C. Günther's *Brüder, lasst uns lustig sein.*

Fons Immanuelis Venis

WILLIAM COWPER, c. 1779, English

HERBERT KYNASTON, Latin

Anonymous

1. { Fons Im - ma - nu - e - lis ve - nis Ef - flu - it cru - o - re ple - nis,
 Quo se la - vet iu - bet re - us Cul - pae qua - lis - cun - que De - us.
 3. { Non ces - sa - bit, Ag - ne ca - re, Fons cru - en - tus per ma - na - re,
 To - tus grex dum fi - at pu - rus, To - tus i - stinc ex - i - tu - rus.

2. Hoc cur - ren - te ex - sul - ta - vit Iux - ta fur qui ex - spi - ra - vit;
 4. Ex quo te per - cus - sum vi - di, — Ve - lut con - spex - e - re fi - di, —

Vi - lis ae - que non de - spe - ro, Si me mer - gam sal - vus e - ro.
 Nil ca - no, dum spec - to lu - cem, Prae - ter te tu - am - que cru - cem.

5 Labem exuens humanam,
 Plectro te maiore canam,
 Os cum, prius vix vocale,
 Gelu premet sepulcrale.

6 Qualiscunque sim, in caelis
 Dabis sic quodcunque velis;
 Hoc conspersa frons lucebit,
 Dextra barbiton tenebit.

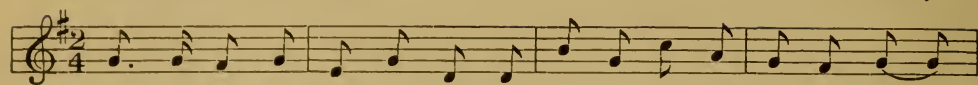
7 Eia mens — fides superne
 Aptae iamiam sunt aeternae;
 Nil ut strepat ante thronum
 Praeter hunc laudantis sonum.

NOTE: This is a translation of Cowper's *There is a fountain filled with blood*, though in a different meter.

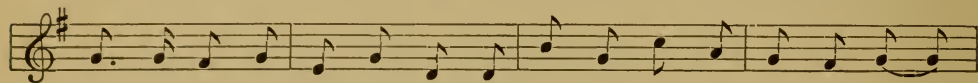
Mica, Mica, Parva Stella

JANE TAYLOR? 1783-1824, English
HENRICUS DRURY, c. 1841, Latin

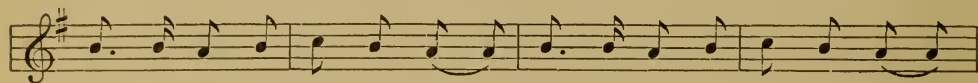
Old Melody



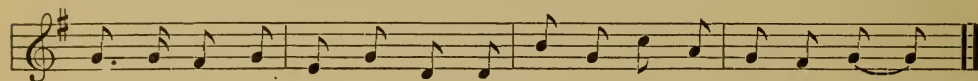
1. Mi - ca, mi - ca, par - va stel - la; Mi - ror quae - nam sis tam bel - la!
3. Ti - bi, noc - tu qui va - ga - tur, Ob scin - til - lu - lam gra - ta - tur;



Splen - dens e - mi - nus in il - lo, Al - ba ve - lut gem - ma, cae - lo.
Ni mi - ca - res tu, non sci - ret Quas per vi - as er - rans i - ret.



2. Quan - do fer - vens sol dis - ces - sit, Nec ca - lo - re pra - ta pas - cit,
4. Me - um sae - pe thala - mum lu - ce Spe - cu - la - ris cu - ri - o - sa;

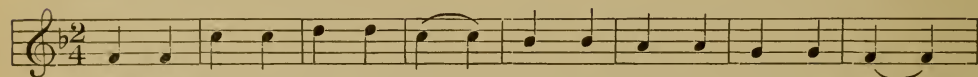


Mox os - ten - dis lu - men pu - rum, Mi - cans, mi - cans, per ob - scu - rum.
Ne - que carp - se - ris so - po - rem, Do - nec ve - nit sol per au - ram.

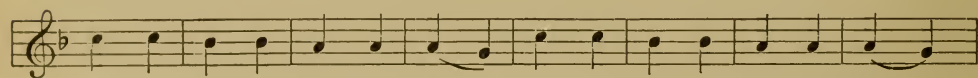
Mica, Mica, Parva Stella

JANE TAYLOR? 1783-1824, English
HENRICUS DRURY, c. 1841, Latin

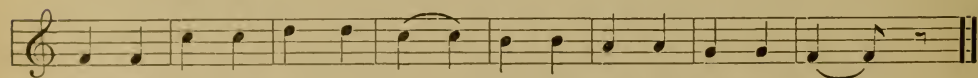
French Melody of 18th cent.
Ah! vous dirai-je, maman?



1. Mi - ca, mi - ca, par - va stel - la; Mi - ror quae - nam sis tam bel - la!
2. Quan - do fer - vens sol dis - ces - sit, Nec ca - lo - re pra - ta pas - cit,
3. Ti - bi, noc - tu qui va - ga - tur, Ob scin - til - lu - lam gra - ta - tur;
4. Me - um sae - pe thala - mum lu - ce Spe - cu - la - ris cu - ri - o - sa



Splen - dens e - mi - nus in il - lo, Al - ba ve - lut gem - ma, cae - lo.
Mox os - ten - dis lu - men pu - rum, Mi - cans, mi - cans, per ob - scu - rum.
Ni mi - ca - res tu, non sci - ret Quas per vi - as er - rans i - ret.
Ne - que carp - se - ris so - po - rem, Do - nec ve - nit sol per au - ram



Splen - dens e - mi - nus in il - lo, Al - ba ve - lut gem - ma, cae - lo.
Mox os - ten - dis lu - men pu - rum, Mi - cans, mi - cans, per ob - scu - rum.
Ni mi - ca - res tu, non sci - ret Quas per vi - as er - rans i - ret.
Ne - que carp - se - ris so - po - rem, Do - nec ve - nit sol per au - ram.

TWINKLE, TWINKLE

JANE TAYLOR? 1783-1824

- 1 Twinkle, twinkle, little star;
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky.
- 2 When the blazing sun is set,
When the grass with dew is wet,
Then you show your little light,
Twinkle, twinkle, through the night.
- 3 Then the traveller in the dark,
Thanks you for your tiny spark;
He could not see which way to go,
If you did not twinkle so.
- 4 In the dark blue sky you keep,
And often through my curtains peep;
For you never shut your eye
Till the sun is in the sky.

MICA, MICA

HENRICUS DRURY, c. 1841

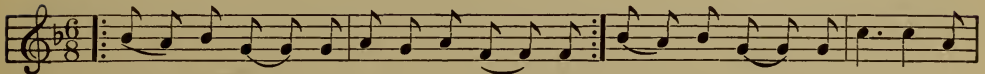
- 1 Mica, mica, parva stella;
Miror quatenam sis tam bella!
Splendens eminus in illo,
Alba velut gemma, caelo.
- 2 Quando fervens sol discessit,
Nec calore prata pascit,
Mox ostendis lumen purum,
Micans, micans, per obscurum.
- 3 Tibi, noctu qui vagatur,
Ob scintillulam gratatur;
Ni micares tu, non sciret
Quas per vias errans iret.
- 4 Meum saepe thalamum luce
Specularis curiosa;
Neque carperis soporem,
Donec venit sol per auram.

Horner Iacculo

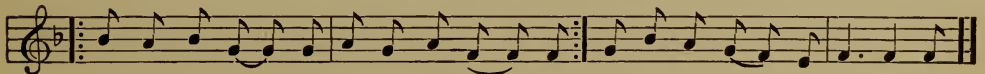
GAMMER GURTON, English

HENRICUS DRURY, Latin

Old Nursery Tune



1. { Hor - ner Iac - cu - lo se - dit in an - gu - lo, } Crus - tum dul - ceet a - ma - bi - le:
{ Vo - rans, ceu se - ri - as a - ge - ret fe - ri - as, }



{ In - quit et u - num ex - tra - hens pru - num: } Ex - em - plar i - mi - ta - bi - le."
{ "Hor - ner, quam fu - e - ris no - bi - le pu - e - ris }

LITTLE JACK HORNER

GAMMER GURTON

- 1 Little Jack Horner
Sat in a corner,
Eating a Christmas pie:
He put in his thumb,
And pulled out a plum,
And cried, "What a good boy am I!"

HORNER IACCULO

HENRICUS DRURY

- 1 Horner Iacculo sedit in angulo,
Vorans, ceu serias ageret ferias,
Crustum dulce et amabile:
Inquit et unum extrahens prunum:
"Horner, quam fueris nobile pueris
Exemplar imitabile!"

NOTE: The four translations of nursery rimes here given are taken from Drury's *Arundines Cami*, Cambridge, 1841.

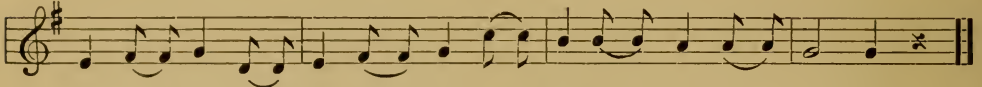
Domina Maria

GAMMER GURTON, English
HENRICUS DRURY, Latin

Old Nursery Melody



O me - a Ma - ri - a, To - ta con - tra - ri - a, Quid ti - bi cres - cit in hor - to?



Te - stae et cro - ta - li Sunt mi - hi flos - cu - li, Cum hy - a - cin - thi - no ser - to.

MISTRESS MARY

GAMMER GURTON

Mistress Mary,
Quite contrary,
How does your garden grow?
With silver bells,
And cockle-shells,
And hyacinths all of a row.

DOMINA MARIA

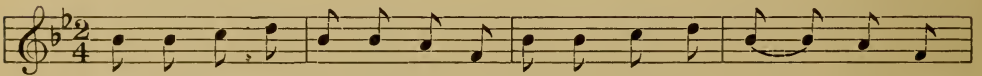
HENRICUS DRURY

O mea Maria,
Tota contraria,
Quid tibi crescit in horto?
Testae et crotali
Sunt mihi flosculi,
Cum hyacinthino serto.

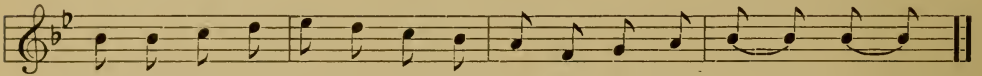
Rubecula

GAMMER GURTON, English
ED. C. HAWTRY, Latin

Dr. ARNE? 1710-78
Air: Lucy Locket



1. Stri - det ven - tus bo - re - a - lis, Im - ber in - gru - et ni - va - lis;
2. In gra - na - ri - o se - de - bit, Plu - me - a te - pens fo - ve - bit



Quo se ver - tet ho - ra in il - la Ru - bi - cil - la, ru - bi - cil - la?
Mol - le ca - put sub ax - il - la, Ru - bi - cil - la, ru - bi - cil - la.

POOR ROBIN

GAMMER GURTON

- 1 The north wind doth blow,
And we shall have snow,
And what will poor Robin do then,
Poor thing?
- 2 He'll sit in a barn,
And keep himself warm,
And hide his head under his wing,
Poor thing.

RUBECULA

ED. C. HAWTRY

- 1 Stridet ventus borealis,
Imber ingruet nivalis;
Quo se vertet hora in illa
Rubicilla?
- 2 In granario sedebit,
Plumea tepens fovebit
Molle caput sub axilla,
Rubicilla.

NOTE: *Rubecula* is a translation in a different meter of the nursery rime *Poor Robin*.

Domine, Salvum Fac Regem

Old Melody

Har. by L. ERK, 1861

Do - mi - ne, sal - vum fac re - gem! Do - mi - ne, sal - vum fac re - gem!

Do - mi - ne, sal - vum fac re - gem! Do - mi - ne, sal - vum fac re - gem!

Be - ne - di - ca - mus Do - mi - no! Be - ne - di - ca - mus

Do - mi - no! Be - ne - di - ca - mus Do - - - - mi - no!

Be - ne - di - ca - mus Do - - - - - mi - no!

poco ritenuto

Salvum Fac Regem

KARL LÖWE, c. 1850

Sal-vum fac re - gem, cle - men-tem nos - trum, Sal - vum fac, sal - vum fac, sal - vum

Sal - vum fac re - gem, cle - men - tem nos - trum, Sal - vum, sal - vum fac, sal - vum fac, Do - mi - ne! et ex - au - di

fac, sal - vum fac, Do - mi - ne! et ex - sal - vum, sal - vum fac, Do - mi - ne! et ex -

sal - vum, sal - vum fac, Do - mi - ne! et ex - au - di

nos, ex - au - di nos in di - e, qua in - vo - ca - ve - ri - mus te!

au - di nos in di - e, qua in - vo - ca - ve - ri - mus te!
et ex - au - di nos in di - e, qua in - vo - ca - ve - ri - mus - te!

nos in di - e, et ex - au - di nos in di - e, qua in - vo - ca - ve - ri - mus te!

et ex - au - di nos in di - e, qua in - vo - ca -

et ex - au - di nos in di - e, qua in - vo - ca -
et - ex - au - di nos in di - e, qua in - vo - ca -

et ex - au - di nos in di - e, qua in - vo - ca -

ve - ri - mus te!

ve - ri - mus te! Sal - vum fac re - gem, Do - mi -
ve - ri - mus te! Sal - vum fac re - gem, re - gem Do - - mi -

ve - ri - mus te! sal - - - vum fac re - - -

Sal - vum fac re - - - gem, cle - men - tem nos - trum, sal - vum fac,

ne, sal-vum fac re - gem, cle - men - tem nos - trum, sal - vum
ne, sal-vum fac re - - - gem, cle - men - tem nos - trum, sal - vum

gem, sal-vum fac re - - - gem, cle - men - tem nos - trum, Sal - vum,

sal - vum fac, sal-vum fac, Do - mi - ne, et ex - au - di

fac, sal-vum fac, Do - mi - ne, et ex-au-di nos in
sal - vum sal-vum fac, Do - mi - ne, et ex - au - di, ex

sal - vum, sal - vum fac, Do - mi - ne, et ex - - -

nos in di - e, qua in vo - ca - ve - - ri - mus te! .

di - e, in di - e, qua in vo - ca - ve - - ri - mus te!
au - di nos in di - - - e, qua in - vo - ca - ve - - ri - mus te!

au - di nos in di - - - e, qua in - vo - ca - ve - - - ri - mus te!

Salvum Fac Regem

Sal - - - - - vum, sal - - - - - vum, sal - vum fac, sal - vum

Sal-vum fac re - gem, sal - - - - - vum fac, sal - vum fac,
Sal - vum fac re - - - - - gem, sal - vum, sal -

Sal - vum fac re - gem, Do - mi - ne! Sal - vum fac, sal - vum fac, sal - vum fac

sal - vum fac re - gem, Do - mi - ne! Sal - vum, sal - vum, sal - vum fac
vum, sal - vum fac re - gem, Do - mi - ne! Sal - vum, sal - vum, sal - vum fac

sal-vum fac re - gem, Do - mi - ne! Sal - vum, sal - vum, sal - vum fac

re - gem, Do - mi - ne! A - men, a - - - - - men!

re - gem, Do - mi - ne! A - - - - - men!

Imitatio Recurrens

om - nes gen - - - - - tes, lau - da - te Do - mi - num.

Lau - da - te Do - mi - num, om - nes gen - - - - - tes,

om - nes gen - - - - - tes, lau - da - te Do - mi - num.

NOTE: This piece may be sung with the book either upright or bottom upward; that is to say, it may be sung by two persons holding the book between them and looking at it from opposite points of view. It is taken from Grove's Dictionary.

Diruptus Anellus

JOSEPH VON EICHENDORFF, 1809, German

FRANZ WEINKAUFF, 1885, Latin

FRIEDRICH GLÜCK, 1814

1. Um - bro - sa in val - le se vol - vit Rota mo - lae rus - ti -
 2. Pro - mi - sit mi - hi fi - dem Et de - dit a - nu -
 3. Lus - tra - re ve - lim ter - ras Citha - roe - dus pro - fu -

cae; Ex - ces - sit hac se - de pu - el - la, Me - ae de - li - ci -
 lum; Heu! fi - dem vi - o - la - vit, Est rup - tum mu - nus - cu -
 gus, Can - ta - re fle - bi - les mo - dos O - stia - tim va - gu -

ae, Ex - ces - sit hac se - de pu - el - la, Me - ae de - li - ci - ae.
 lum, Heu! fi - dem vi - o - la - vit, Est rup - tum mu - nus - cu - lum.
 lus, Can - ta - re fle - bi - les mo - dos O - stia - tim va - gu - lus.

4 Volare velim eques
 In atrox proelium:
 Ad ignes nocte silentes
 Iacere vigilum.

5 Ut audio volubilem rotam,
 Turbatur cor meum:
 Contingat mi—moriendo
 Silentium subitum!

Das Zerbrochene Ringlein

Joseph von Eichendorff, 1809

1 In einem kühlen Grunde
 Da geht ein Mühlenrad,
 Mein' Liebste ist verschwunden,
 Die dort gewohnet hat.
 2 Sie hat mir Treu' versprochen,
 Gab mir ein'n Ring dabei,
 Sie hat die Treu' gebrochen,
 Mein Ringlein sprang entzwei.

3 Ich möcht' als Spielmann reisen
 Weit in die Welt hinaus,
 Und singen meine Weisen
 Und gehn von Haus zu Haus.
 4 Ich möcht' als Reiter fliegen
 Wohl in die blut'ge Schlacht,
 Um stille Feuer liegen
 Im Feld bei dunkler Nacht.

5 Hör' ich das Mühlenrad gehen,
 Ich weiß nicht was ich will —
 Ich möcht' am liebsten sterben,
 Da wär's auf einmal still.

Hospitae Filiola

LUDWIG UHLAND, 1809, German

FRANZ WEINKAUFF, c. 1885, Latin

Folk Melody

1. Tres so - ci - i Rhe - num tra - ii - ci - unt; Ad ni - ti - dam
 2. "Est Bac - chi, Gam - bri - ni hic co - pi - a? U - bi est tu - a
 3. "Est re - cens et cla - ra mi po - ti - o: Mea fi - li - a
 4. Cu - bi - cu - lum in - trant si - len - ti - o: En! cu - bat in

ho - spi - tam de - ver - tunt, Ad ni - ti - dam ho - spi - tam de - ver - tunt.
 pul - chra fi - li - o - la? U - bi est tu - a pul - chra fi - li - o - la?"
 ia - cet in fe - re - tro, Mea fi - li - a ia - cet in fe - re - tro?"
 ni - gro scri - ni - o, En! cu - bat in ni - gro scri - ni - o.

- 5 Reducit primus velamina,
Aspectat mente tristissima:
- 6 "Si viveres adhuc, puellula,
Mi fores posthac amatissima."
- 7 Obducens alter velamina
Avertit se multa cum lacrima:

- 8 "O te proiectam in feretro!
Te caram quam dudum habeo."
- 9 Revelat tertius tegmina,
Dat ori pallida oscula:
- 10 "Amavi te semper et adhuc amo,
Amabo fidus perpetuo."

Der Wirtin Töchterlein

Ludwig Uhland, 1809

- 1 Es zogen drei Bursche wohl über den Rhein,
Bei einer Frau Wirtin da kehrten sie ein.
- 2 „Frau Wirtin, hat sie gut Bier und Wein?
Wo hat sie ihr schönes Töchterlein?“
- 3 „Mein Bier und Wein ist frisch und klar,
Mein Töchterlein liegt auf der Totenbahr?“
- 4 Und als sie traten zur Kammer hinein,
Da lag sie in einem schwarzen Schrein.
- 5 Der erste der schlug den Schleier zurück
Und schaute sie an mit traurigem Blick:
- 6 „Ach, lebstest du noch, du schöne Maid,
Ich würde dich lieben von dieser Zeit.“
- 7 Der zweite deckte den Schleier zu
Und kehrte sich ab und weinte dazu:
- 8 „Ach, daß du liegst auf der Totenbahr!
Ich hab' dich geliebet so manches Jahr.“
- 9 Der dritte hub ihn wieder sogleich
Und küßte sie an den Mund so bleich:
- 10 „Dich lieb' ich immer, dich lieb' ich noch heut'
Und werde dich lieben in Ewigkeit.“

O Abies

AUGUST ZARNACK, 1820, German
 FRANZ WEINKAUFF, c. 1885, Latin

Folk-melody, c. 1799

1. O a - bi - es, o a - bi - es! Est fo - lūs tu - is fi - des.
 2. Pu - el - lu - la, pu - el - lu - la! Quam fal - sa mens est tu - a!
 3. Lus - ci - ni - a, lus - ci - ni - a Ex - em - plum ti - bi, si - mia.
 4. Val - lis ri - vus, val - lis rivus Fal - la - ci - a con - spi - cuus!

Ae - sta - tis vi - res tem - po - re, In ni - vi - bus ac fri - go - re.
 Re pro - spe - ra me se - que - ris, Ad - ver - sa re me de - se - ris.
 Ae - sta - te vo - cat cu - pi - da, Auc - tum - no ce - dit per - fi - da.
 Ex so - lis flu - it im - bri - bus, Ca - ni - cu - la est a - ri - dus.

O a - bi - es, o a - bi - es! Est fo - lūs tu - is fi - des.
 Pu - el - lu - la, pu - el - lu - la! Quam fal - sa mens est tu - a!
 Lus - ci - ni - a, lus - ci - ni - a Ex - em - plum ti - bi, si - mia.
 Val - lis ri - vus, val - lis rivus Fal - la - ci - a con - spi - cuus.

Der Tannenbaum

August Zarnack, 1820

- | | |
|---|---|
| <p>1 O Tannenbaum, o Tannenbaum,
 Wie treu sind deine Blätter!
 Du grünst nicht nur zur Sommerzeit,
 Nein, auch im Winter wenn es schneit.
 O Tannenbaum, o Tannenbaum,
 Wie treu sind deine Blätter!</p> | <p>3 Die Nachtigall, die Nachtigall
 Nimmst du dir zum Grempe!l!
 Sie bleibt, so lang der Sommer lacht,
 Im Herbst sie sich von daunen macht.
 Die Nachtigall, die Nachtigall
 Nimmst du dir zum Grempe!l!</p> |
| <p>2 O Mägdelein, o Mägdelein,
 Wie falsch ist dein Gemüte!
 Du schwurst mir Treu' in meinem Glück,
 Nun arm ich bin, gehst du zurück.
 O Mägdelein, o Mägdelein,
 Wie falsch ist dein Gemüte!</p> | <p>4 Der Bach im Tal, der Bach im Tal
 Ist deiner Falschheit Spiegel!
 Er strömt allein, wenn Regen fließt,
 Bei Dürr' er bald den Quell verschließt.
 Der Bach im Tal, der Bach im Tal
 Ist deiner Falschheit Spiegel!</p> |

NOTE: There is also a shorter form of this German song in three stanzas. The folk-melody is that used in America for *Maryland! My Maryland!*

Votum

HEINRICH HEINE, 1823

ROBERT SCHUMANN, 1810-1856

*Slowly**p*

ERNST ECKSTEIN 1. Es flo - ris in - star su - a - vis Et
 FRANZ WEINKAUFF 1. Es in - star flo - ris pul - chra, A -
 WALDEMAR KLOSS 1. Ut flos tu vir - go pu - ra, Pul -

pi - a et can - di - da; Im-bui-tur con - tem -
 moe - na, in - te - gra; Ad-spec-tu lae - tor,
 chra, gra - tis - si - ma, Ad-spec-tu tu - o

plan - ti Mi cor tri - sti - ti - a. 2. Im -
 in - trat Do - lor prae-cor - di - a. 2. Sic
 mi - re Mo - ve-tur a - ni - ma. 2. Ca -

NOTE: The original German poem and Richter's Greek translation are inserted at the end of the next number, page 109.

po - ne - re ti - bi ve - lim Hanc ma - num tre - mu -
 fit ut pre - cans ma - nus Im - po - nam ca - pi -
 put at - trec - tans pre - cem At - tol - lam fer - vi -

Ped. * *Ped.* *

lam, Pre-cans ut De - us te ser-vet Et pi-am et can-di -
 ti, Ut in-te-gram te ser-vent A- moenam, pulchram
 dam, Ut De - us te ser- vet pu - ram, Pul- chram, gra-tis-si -

rit. *ritard.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

dam.
 di.
 mam.

p *ritar - dan - do.*

Votum

HEINRICH HEINE, 1823

ANTON RUBENSTEIN, 1829-94

ECKSTEIN.
 1. Es flo - ris in - star sua - vis Et pi - a et can - di - da;
 WEINKAUFF.
 1. Es in - star flo - ris pul - chra, A - moe - na, in - te - gra;
 KLOSS.
 1. Ut flos tu vir - go pu - ra, Pul-chra, gra - tis - si - ma,

Im - bui - tur con - tem - plan - ti Mi cor tri - sti - ti - a.
 Ad - spec - tu lae - tor, in - trat Do - lor prae - cor - di - a.
 Ad - spec - tu tu - o mi - re Mo - ve - tur a - ni - ma.

2. Im - po - ne - re ti - bi ve - lim Hanc ma - num tre - mu - lam,
 2. Sic fit ut pre - cans ma - nus Im - po - nam ca - pi - ti,
 2. Ca - put at - trec - tans pre - cem At - tol - lam fer - vi - dam,

Pre - cans ut De - us te ser - vet Et pi - am et can - di - dam,
 Ut in - te - gram te ser - vent A - moe - nam, pul - chram di,
 Ut De - us te ser - vet pu - ram, Pul-chram, gra - tis - si - mam,

Pre - cans ut De - us te ser - vet Et pi-am et can - di - dam,
 Ut in - te - gram te ser - vent A - moe-nam, pul - chram di,
 Ut De-us te ser - vet pu - ram, Pul-chram, gra-tis - si - mam,

Pre - cans ut De - us te - ser - vet Et pi - am et can - di - dam.
 Ut in - te - gram te ser - vent A - moe-nam, pul - chram di.
 Ut De-us te ser - vet pu - ram, Pul-chram, gra-tis - si - mam.

Du bist wie eine Blume

Heinrich Heine, 1823

- 1 Du bist wie eine Blume
 So hold und schön und rein;
 Ich schau' dich an und Behmut
 Schleicht mir ins Herz hinein.
- 2 Mir ist, als ob ich die Hände
 Auf's Haupt dir legen sollt',
 Betend, daß Gott dich erhalte
 So rein und schön und hold.

ΕΤΧΗ

JULIUS RICHTER, 1870

- 1 Ὡς ἄνθος εἰ καλόν τε
 καθαρὸν τε καὶ γλυκύν,
 ἐς κῆρ ἄγανόν τι πένθος,
 ὥς σ' εἶδον, αἶψα δὺ.
- 2 Αἱ μακαριῶν σ' ἐπιθείην
 σὴν χεῖρας ἐς κεφαλὴν,
 σῶσαί τε θεόν σ' ἱκετεύσω
 καλὴν καθαρὰν ἄγανήν.

VOTUM

ERNST ECKSTEIN, c. 1894

- 1 Es floris instar suavis
 Et pia et candida;
 Imbuitur contemplanti
 Mi cor tristitia.
- 2 Imponere tibi velim
 Hanc manum tremulam,
 Precans ut Deus te servet
 Et piam et candidam.

VOTUM

FRANZ WEINKAUFF, c. 1885

- 1 Es instar floris pulchra,
 Amoena, integra;
 Adspectu laetor, intrat
 Dolor praecordia.
- 2 Sic fit ut precans manus
 Imponam capiti,
 Ut integram te servent
 Amoenam, pulchram di.

VOTUM

WALDEMAR KLOSS, c. 1904

- 1 Ut flos tu virgo pura,
 Pulchra, gratissima,
 Adspectu tuo mire
 Movetur anima.
- 2 Caput attractans precem
 Attollam fervidam,
 Ut Deus te servet puram,
 Pulchram, gratissimam.

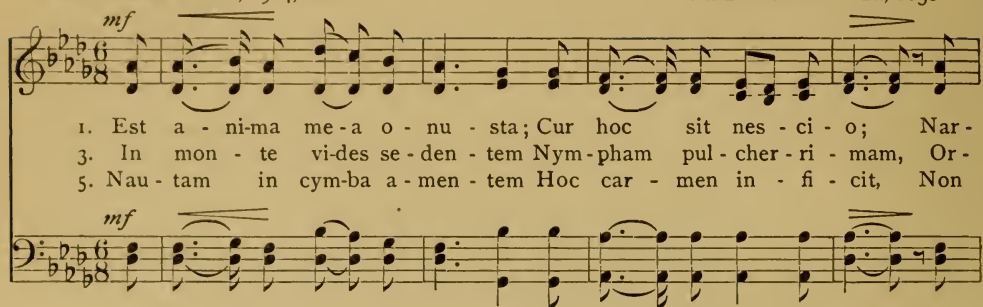
Loreleia

HEINRICH HEINE, 1823, German

WALDEMAR KLOSS, 1904, Latin

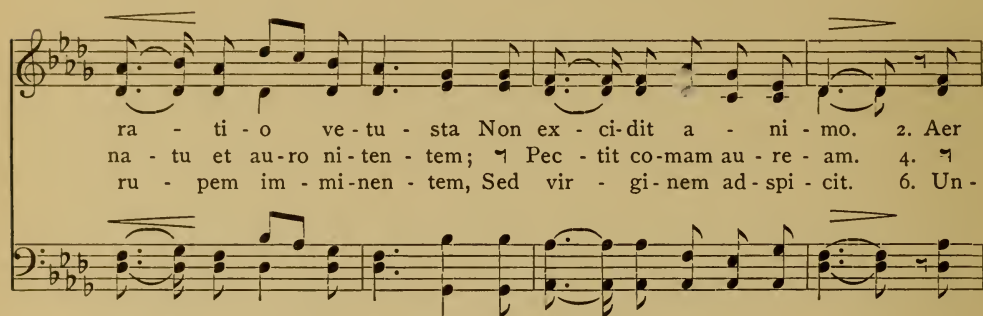
FRIEDRICH SILCHER, 1838

mf



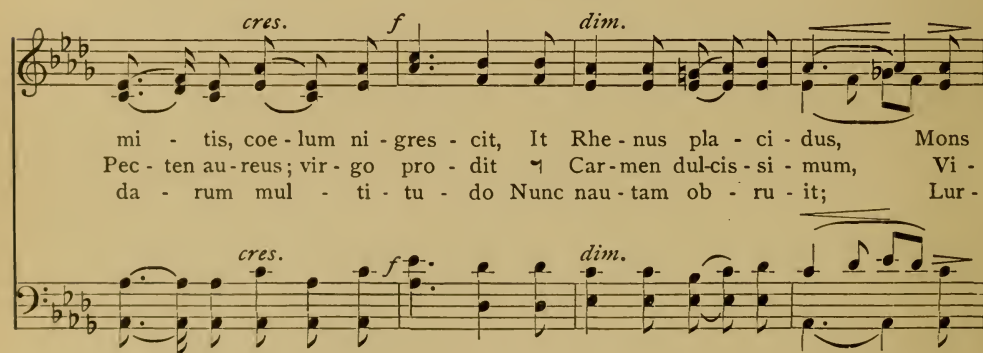
1. Est a - ni-ma me-a o - nu - sta; Cur hoc sit nes - ci - o; Nar -
 3. In mon - te vi-des se-den - tem Nym-pham pul - cher - ri - mam, Or -
 5. Nau - tam in cym-ba a - men - tem Hoc car - men in - fi - cit, Non

mf



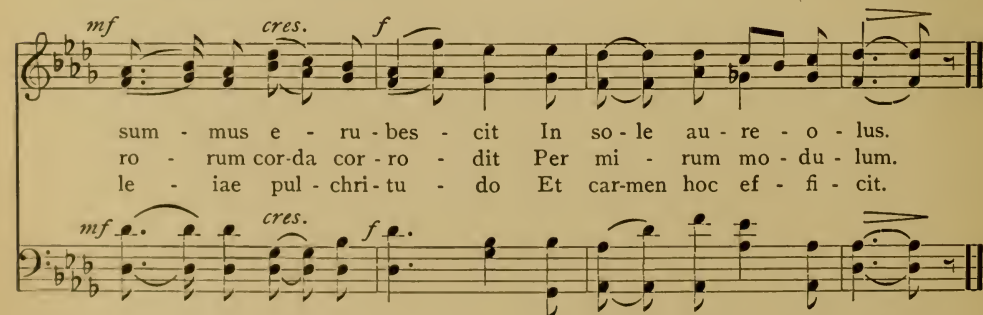
ra - ti - o ve-tu - sta Non ex - ci-dit a - ni - mo. 2. Aer
 na - tu et au-ro ni-ten - tem; ¶ Pec - tit co-mam au - re - am. 4. ¶
 ru - pem im - mi-nen - tem, Sed vir - gi-nem ad-spi - cit. 6. Un -

cres. *f* *dim.*



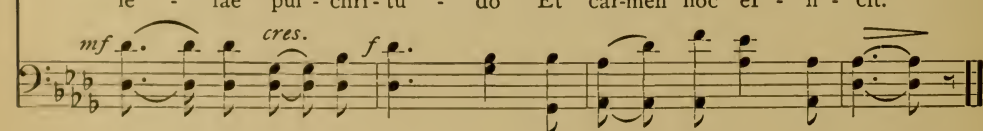
mi - tis, coe-lum ni - gres - cit, It Rhe-nus pla - ci - dus, Mons
 Pec - ten au-reus; vir - go pro - dit ¶ Car-men dul-cis - si - mum, Vi -
 da - rum mul - ti - tu - do Nunc nau-tam ob - ru - it; Lur -

mf *cres.* *f*



sum - mus e - ru - bes - cit In so - le au - re - o - lus.
 ro - rum cor-da cor - ro - dit Per mi - rum mo - du - lum.
 le - iae pul - chri-tu - do Et car-men hoc ef - fi - cit.

mf *cres.* *f*



LORELEIA

FRANZ WEINKAUFF, c. 1885

- 1 Ignoro quid hae sibi velint
Meae tristitiae :
Est antiquitatis fabella
Infixa memoriae ;
- 2 Flat frigidus aer, crepusculo
Fluit Rhenus placidus,
Et rutilat montis cacumen
Extremis solibus.
- 3 Heic sedet pulcherrima virgo
Mulcetque oculos, animos :
Micat aureus longe ornatus,
Pectit crines aureos ;
- 4 Et aureo pectine pectit
Et cantilenam edit,
Quae mira est melodia
Numerisque movens allicit.
- 5 Afficitur impetu saevo
Naviculae navita :
Non rupes spectat praeruptas,
Sed solum in ardua.
- 6 Ah metuo, undae ne vorent
Cum nauta lintriculum :
Cantilenis ad hoc Loreleia
Adducet exitium.

ΛΩΡΕΛΕΙΑ

JULIUS RICHTER, 1871

- 1 Οὐκ οἶδ' ὅ τι τοῦτο νοεῖ μοι
ὅ γ' ὀδύρομαι φρονῶν ·
μῦθος πάλαι τι λαλεῖ μοι,
ὃν διατελῶ λέγων.
- 2 Νῦξ δὴ κνέφας κέκληκε,
ῥεῖ Ῥήνος ἀτρέμα,
χρυσὴν πέτραν πεποίηκε
χρυσῇ μάλ' ἐσπέρα.
- 3 Ἴζει πέτραν νέμουσα
χαριεστάτη κόρη,
χρυσοῦ σέλα πρέπουσα,
χρυσῇ 'σθ' ὅλη κόμη.
- 4 Ἄιδει δ' ὅπῃ γλυκεῖα
κοσμοῦσα βοστρύχους,
ἄδει δ' ὅπῃ λυγία
δεινούς τινας νόμους.
- 5 Αἰρεῖ παρεκπλέοντα
οἴμης γλυκὺς πόθος ·
δινῶν ἀμελῶς ἔχοντα
ῆρηκε παρθένος ·
- 6 Ἦ κύματ' ἀνδρα ῥεῖα
ἀνδρὸς σχεδὴν τ' ὀλεῖ ·
ὀλεῖ σε Λωρέλεια
οἴμης πόθῳ γλυκεῖ.

Die Lorelei

Heinrich Heine, 1823

- 1 Ich weiß nicht, was soll es bedeuten,
Daß ich so traurig bin ;
Ein Märchen aus alten Zeiten,
Das kommt mir nicht aus dem Sinn.
- 2 Die Luft ist kühl und es dunkelt,
Und ruhig fließt der Rhein ;
Der Gipfel des Berges funkelt
Im Abendsonnenschein.
- 3 Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr goldnes Geschmeide blühet,
Sie kämmt ihr goldenes Haar ;
- 4 Sie kämmt es mit goldenem Kamme
Und singt ein Lied dabei,
Das hat eine wunderbare,
Gewaltige Melodei.
- 5 Den Schiffer im kleinen Schiffe
Ergreift es mit wildem Weh ;
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh'.
- 6 Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn ;
Und das hat mit ihrem Singen
Die Lorelei gethan.

Commilito Optimus

LUDWIG UHLAND, 1809, German

G. STIER, 1850, Latin

Folk Melody, 1825

1. E - rat mi - hi per - fi - de - lis, Mi - hi e - rat so - ci - us;
 2. Si - bi - la - bat glans per au - ras; Fe - ri - et - ne me an te?
 3. Ma - num mi por - rec - tu - rus, Dum te - lum in - ge - ro:

Ad pug - nam tu - ba ci - bat, Ad la - tus me - um i - bat
 Heu stra - tus est so - da - lis; Tan - quam me - i pars ta - lis
 "In al - te - ra tu sa - ne Vi - ta so - da - lis ma - ne,

I - is - dem pas - si - bus, I - is - dem pas - si - bus.
 Mi - hi ia - cet prae pe - dé, Mi - hi ia - cet prae pe - dé.
 Da - re ma - num ne - que - o, Da - re ma - num ne - que - o."

FIDUS COMMILITO

FRANZ WEINKAUFF, c. 1885

- 1 Mihi erat militiae sodalis,
Erat mihi fidissimus;
Cum signum pugnae dabatur,
Iuxta me proficiscebatur
Et aequis passibus.
- 2 Advolabat glans conjecta;
Mene feriet? an te?
Sodalem abripiebat,
Ante pedes mi iacebat
Ut avulsa pars a me.
- 3 Erat manum mi daturus,
Dum sclopettum impleo:
"In vita aeterna sane
Mihi fidus sodalis mane;
Dare dextram nequeo!"

Der gute Kamerad

Ludwig Uhland, 1809

- 1 Ich hatt' einen Kameraden,
Einen bessern find'st du nit.
Die Trommel schlug zum Streite,
Er ging an meiner Seite
In gleichem Schritt und Tritt.
- 2 Eine Kugel kam geflogen;
Gilt's mir oder gilt es dir?
Ihn hat es weggerißen,
Er liegt mir vor den Füßen,
Als wär's ein Stück von mir.
- 3 Will mir die Hand noch reichen,
Derweil ich eben lab';
„Kann dir die Hand nicht geben,
Bleib du im ew'gen Leben
Mein guter Kamerad!"

COMES BONUS

WALDEMAR KLOSS, c. 1904

- 1 Comitem habebam bonum,
Meliores nescio;
Signum ad pugnam datur,
Constans mecum grassatur,
In rhythmo optimo.
- 2 Proiectile letale —
Utrum hoc feriet?
Amicum rapit meum,
Ad pedes specto eum,
Ut pars mei iacet.
- 3 Extendere vult manum,
Dum arma capiam:
"Non possum manum dare,
Ut te, amice care,
In coelo videam!"

Ο ΑΓΑΘΟΣ ΕΤΑΙΡΟΣ

G. STIER (1858), 1884

- 1 Ἐταρός μοι ἦν ἄριστος,
ἔταρός μοι ἦν φίλος·
ὁσάκις δ' ἔκλαγξε σῆμα,
παρ' ἐμοὶ βάδιζε βῆμα
ἶσον μετρούμενος.
- 2 Βουβεῖ βόλις δι' αὔρας —
ἔμεγ' ἤε τὸν κτενεῖς;
ἔταρος βολῇ καθεῖται,
πρὸ ἐμοῖς πόδεσσι κεῖται
ἐμοῦ ὡς ἀπορῥαγείς.
- 3 Χέρα μοι θέλει προτεῖναι,
βολίδ' ἡνίκ' ἐγχείω.
Αἰῶνα γ' εἰς ἐκείνον
ἔταρός μ' ἄριστε μείνον —
χέρα τεῖναι οὐκ ἔχω.

Ode Valedictoria

ERNST VON FEUCHTERSLEBEN, German

ERNST RANKE, Latin

MENDELSSOHN-BARTHOLDY, 1839

(After an old German Melody)

p

1. De - cre - tum est Al - tis - si - mi, Ip - sos qui sunt iunc -
 2. Da - tum ti - bi ca - ly - cu - lum, Mit - tas in a - quae
 3. Da - tam ti - bi a - ma - si - am En tu - am, en ca -

p

mf

tis - si - mi Se - iun - gi, se - iun - gi! Li -
 vas - cu - lum, Sed sci - as, sed sci - as: Quae
 ris - si - mam Ha - be - bis, ha - be - bis! Post

mf

cet ma - lo - rum om - ni - um Sit lon - ge dif - fi -
 cras se pan - det ro - su - la, Flac - ces - cit noc - te
 tem - pus te bre - vis - si - mum Vi - de - bis so - li -

sf *p* *p* *pp*

cil - li - mum Se - iun - gi, se - iun - gi, se - iun - gi!
 prox - i - ma, Hoc sci - as, hoc sci - as, hoc sci - as!
 ta - ri - um, Tunc fle - bis, tunc fle - bis, tunc fle - bis!

f *rit.* *a tempo* *p*

4. Sed ca - pi - as sen - ten - ti - am! O ca - pi - as sen -

f *rit.* *a tempo* *p*

cres. *f poco rit.*

ten - ti - am! Va - le - di - cen - tes "u - ti - nam Mox" ai - unt "te re -

cres. *f poco rit.*

a tempo *p* *mf* *p* *pp*

vi - de - am! Re - vi - de - am, re - vi - de - am, re - vi - de - am!"

a tempo *p* *pp*

Es ist bestimmt in Gottes Rat

Ernst von Feuchtersleben, 1826

- 1 Es ist bestimmt in Gottes Rat,
Daß man vom Liebsten, was man hat,
Muß scheiden;
Wiewohl doch nichts im Lauf der Welt
Dem Herzen, ach, so sauer fällt,
Als Scheiden, ja Scheiden!
- 2 So dir geschenkt ein Knöpflein was,
So tu' es in ein Wasserglas,
Doch wisse:
Blüht morgen dir ein Röslein auf,
Es welkt wohl schon die Nacht darauf;
Das wisse, ja wisse!
- 3 Und hat dir Gott ein Lieb besichert,
Und hältst du sie recht innig wert,
Die Deine:
Es wird nur wenig Zeit wohl sein,
Da läßt sie dich so gar allein;
Dann weine, ja weine!
- 4 Nun mußt du mich auch recht verstehn,
Nun mußt du mich auch recht verstehn;
Wenn Menschen auseinandergeh'n,
So sagen sie: Auf Wiedersehn!
Ja Wiedersehn!

Custodia Rhenana

MAX SCHENCKENBURGER, German

HEINRICH STADELMANN, Latin

KARL WILHELM, 1854

1. Vox so - nat in - star to - ni - trus, Un - da - rum ve - lut fre - mi - tus:
 2. Per - ten - tat mil - le a - ni - mos, In - cen - dit mil - le o - cu - los:
 3. At cae - lum tol - lit lu - mi - na, Te - sta - tur pa - trum nu - mi - na,
 4. "Et si oc - cum - bam, po - pu - li Non ta - men fi - es Gal - li - ci,

Ad Rhe - ni sa - cra li - to - ra! Quis a - get pa - tro - ci - ni - a!
 Pi - us et for - tis iu - ve - nis Est tu - tor sa - cris ter - mi - nis.
 lu - rat - que: "Rhe - ne, Teu - to - nus Ut me - us ma - nes a - ni - mus!"
 A - bun - dat, ut tu fluc - ti - bus, Ger - ma - ni - a he - ro - i - bus."

O pa - tri - a, ne pa - vi - ta! O pa - tri - a, ne pa - vi - ta!

Stat per - vi - gil, vi - gil cu - sto - di - a; Stat per - vi - gil, vi - gil cu - sto - di - a.

5 "Dum sanguis venas permeat,
 Dum ensem manus subligat,
 Dum arcum tendunt bracchia,
 Intacta manent litora."
 O patria, ne pavita!
 Stat pervigil custodia.

6 Vox sonat, undae fluctuant,
 Vexilla vento volitant!
 Ad Rheni agunt litora
 Germani patrocina.
 O patria, ne pavita!
 Stat pervigil custodia.

CUSTODIA RHENI

ERNST PÜTZ, 1874

- 1 Ut tonitru strepit clamor,
Ferri sonus, fluctus fragor:
Nunc ad Rhenum Germaniae,
Quorum erunt custodiae?
 Esto segura patria,
 Constans Rheni custodia!
- 2 Clamor sexcentos excitat
Et lumen omne radiat:
Teuto florens, fortis, pius
Sacris est tutor finibus.
 Esto segura patria, etc.
- 3 Videt ad caelum, corpora
Hinc infra cernunt inclita,
Iurat: "Rhenus Germanicus
Meus manet ut animus!"
 Esto segura patria, etc.
- 4 "Et cor meum mavult mori,
Quam Gallicum iugum pati,
Germania est latice,
Heroum dives sanguine."
 Esto segura patria, etc.
- 5 "Dum fervet sanguis parvulus,
In manu restat gladius,
Sclopetum tendunt braccia,
Non intrat hostis litora."
 Esto segura patria, etc.
- 6 Iuratum est, fluctus volat,
Vexilla ventus concitat,
Nunc ad Rhenum Germaniae,
Cunctos iuvant custodiae.
 Esto segura patria, etc.

RHENI EXCUBIAE

A. MALBERG, c. 1870

- 1 Vox stridens tonat crepitum,
Undarum instar — ensium:
Ad Rhenum nostrum fluvium,
Quis tutor erit litorum?
 O patria, ne trepida!
 Immota stat custodia.
- 2 Iam fervet ignis animis,
Et flamma micat oculis;
Virtute pia terminos
Germanos tegit patrios.
 O patria, etc.
- 3 Ad caelum tollit oculos,
Testatur patres inclitos:
"Persistet," iurat fortiter,
"Germanus Rhenus integer."
 O patria, etc.
- 4 ["Et cor meum mavult mori,
Quam Gallicum iugum pati,
Germania est latice,
Heroum dives sanguine."]
 O patria, etc.
- 5 "Dum corde sanguis agitur,
Dum manu ferrum stringitur,
Arcumque tendunt braccia,
Non calcatur hostis litora!
 O patria, etc.
- 6 Iuratur, undae aestuant,
Vexilla vento fluitant;
Nos omnes Rheni solidas
Peragimus excubias;
 O patria, etc.

Die Wacht am Rhein

Max Schenkensburger, 1840

- 1 Es braust ein Ruf wie Donnerhall,
Wie Schwertgeklirr und Wogenprall:
Zum Rhein, zum Rhein, zum deutschen Rhein!
Wer will des Stromes Hüter sein?
 Lieb Vaterland, magst ruhig sein:
 Fest steht und treu die Wacht am Rhein.
- 2 Durch Hunderttausend zuckt es schnell
Und aller Augen blitzen hell:
Der deutsche Jüngling, fromm und stark,
Beschirmt die heil'ge Landesmark.
 Lieb Vaterland, u. s. w.
- 3 Er blickt hinauf in Himmelsau'n,
Wo Helbengeister niederchau'n,
Und schwört mit stolzer Kampfeslust:
„Du, Rhein, bleibst deutsch, wie meine Brust!“
 Lieb Vaterland, u. s. w.
- 4 „Und ob mein Herz im Tode bricht,
Wirst du doch drum ein Welscher nicht.
Reich wie an Wasser deine Flut
Ist Deutschland ja an Heldenblut.“
 Lieb Vaterland, u. s. w.
- 5 „So lang ein Tropfen Blut noch glüht,
Noch eine Faust den Degen zieht,
Und noch ein Arm die Büchse spannt,
Betritt kein Feind hier deinen Strand!“
 Lieb Vaterland, u. s. w.
- 6 Der Schwur erschallt, die Woge rinnt,
Die Fahnen flattern hoch im Wind:
„Zum Rhein, zum Rhein, zum deutschen Rhein!
Wir alle wollen Hüter sein!“
 Lieb Vaterland, u. s. w.

Carmen Vitae

H. W. LONGFELLOW, 1839, English

BENJAMIN L. D'OOGHE, 1885, Latin

F. H. BARTHÉLÉMON, 1741-1808

1. Ne nar-ra - te ver - bis mae - stis, Es - se vi - tam som - ni - um!
 3. Nec lae - ti - ti - a, nec mae - ror, Fi - nis de - sig - na - tus est;
 5. Or - bis ter - rae cam-po in la - to, In ae - ta - tis proe - li - is,
 7. Sum - mi nos ad - mo - nent om - nes Si - mus in - ter no - bi - lis,
 9. A - gi - te, tum nos ni - ta - mur Quid-quid e - rit, for - ti - ter,

Vi - ta nam in - ers est in - a - nis, Et est vi - sum per - fi - dum.
 Sed au - ge - re, est no - ster la - bor, Sem - per rem quae no - bis est.
 Mu - tum pe - cus tur - pe ne es - to! He - ros es - to in co - pi - is!
 Et le - ge - mus, dis - ce - den - tes, Sig - na vi - ae po - ste - ris;
 Su - per - an - tes iam se - qua - mur Pa - ti - en - ter, a - cri - ter.

2. Vi - ta ve - ra! vi - ta gra - vis! Me - ta non est o - bi - tus;
 4. Ars est lon - ga, tem - pus fu - git, Ut cor tu - um va - lens sit,
 6. Fi - de - re fu - tu - ro no - li! An - ni num - quam re - de - unt.
 8. Sig - na for - si - tan fu - tu - ra A - li - cui fe - li - ci - a,
 2. Vi - ta ve - ra! vi - ta gra - vis! Me - ta non est o - bi - tus;

"Ci - nis es et ci - nis e - ris," Ni - hil est ad spi - ri - tus.
 Ta - men no - dum tri - stem tun - dit Ne - ni - ae qui con - ci - nit.
 A - ge nunc! a - ge in prae - sen - ti! For - tes de - i di - li - gunt.
 Qui, tum in du - ra vi - tae vi - a, Cer - nat haec cum gra - ti - a.
 "Ci - nis es et ci - nis e - ris," Ni - hil est ad spi - ri - tus.

A PSALM OF LIFE

HENRY W. LONGFELLOW, 1839

- 1 Tell me not, in mournful numbers,
Life is but an empty dream !
For the soul is dead that slumbers,
And things are not what they seem.
- 2 Life is real ! Life is earnest !
And the grave is not its goal ;
Dust thou art, to dust returnest,
Was not spoken of the soul.
- 3 Not enjoyment, and not sorrow,
Is our destined end or way ;
But to act, that each tomorrow
Finds us farther than to-day.
- 4 Art is long, and Time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.
- 5 In the world's broad field of battle,
In the bivouac of Life,
Be not like dumb, driven cattle !
Be a hero in the strife !
- 6 Trust no Future, howe'er pleasant !
Let the dead Past bury its dead !
Act,— act in the living Present !
Heart within, and God o'erhead !
- 7 Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time ;
- 8 Footprints, that perhaps another,
Sailing o'er life's solemn main,
A forlorn and shipwrecked brother,
Seeing, shall take heart again.
- 9 Let us, then, be up and doing,
With a heart for any fate ;
Still achieving, still pursuing,
Learn to labor and to wait.

CARMEN VITAE

B. L. D'OOGHE, 1885

- 1 Ne narrate verbis maestis,
Esse vitam somnium !
Vita nam iners est inanis,
Et est visum perfidum.
- 2 Vita vera ! vita gravis !
Meta non est obitus ;
“ Cinis es et cinis eris,”
Nihil est ad spiritus.
- 3 Nec laetitia, nec maeror,
Finis designatus est ;
Sed augere, est noster labor,
Semper rem quae nobis est.
- 4 Ars est longa, tempus fugit,
Ut cor tuum valens sit,
Tamen modum tristem tundit
Neniae qui concinit.
- 5 Orbis terrae campo in lato,
In aetatis proeliis,
Mutum pecus turpe ne esto !
Heros esto in copiis !
- 6 Fidere futuro noli !
Anni numquam redeunt.
Age nunc ! age in praesenti !
Fortes dei diligunt.
- 7 Summi nos admonent omnes
Simus inter nobilis,
Et legemus, discedentes,
Signa viae posteris ;
- 8 Signa forsitan futura
Alicui felicia,
Qui, tum in dura vitae via,
Cernat haec cum gratia.
- 9 Agite, tum nos nitamur
Quidquid erit, fortiter,
Superantes iam sequamur
Patienter, acriter.

Io Triumphhe

CARMEN HERGENSE

BROOKE F. WESTCOTT, 1864

E. ANSCHÜTZ
Es klappert die Mühle

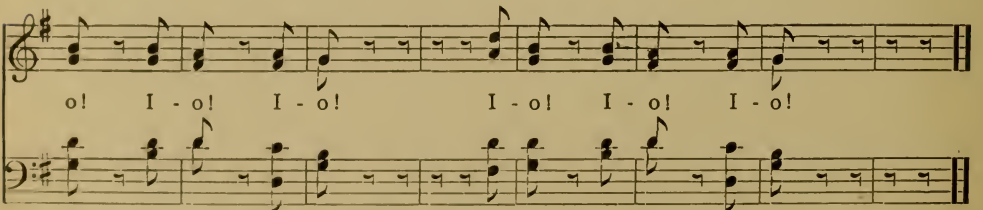

1. I - o! Tri - um - phe! Stet do - mus— I - o! For -
 2. O gran - de fes - sis gau - di - um; I - o! O -
 3. Sic *Her - ga vi - vat* non se - mel I - o! A -
 4. I - o! Tri - um - phe Stet do - mus— I - o! For -



tu - na nos - trae! Flo - re - at— I - o! Ab - sen - ti -
 dul - ce cu - rae prae - mi - um; I - o! Lux fe - sta
 mo - re iunc - ti di - ci - mus. I - o! Sic *Her - ga*
 tu - na nos - trae! Flo - re - at— I - o! Ab - sen - ti -



um prae - sen - ti - um In - vic - ta laus Her - gen - si - um! I -
 gra - ta iam vi - ce Dat fe - ri - a - tis o - ti - um. I -
vi - vat du - pli - ci So - no - re red - dunt a - tri - a. I -
 um prae - sen - ti - um In - vic - ta laus Her - gen - si - um! I -



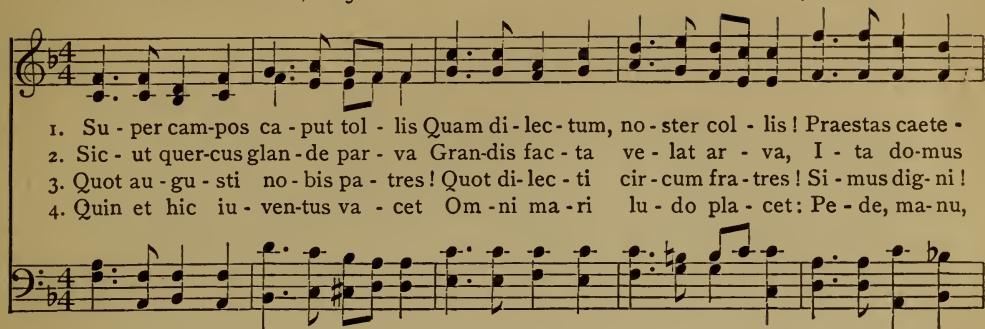
o! I - o! I - o! I - o! I - o! I - o!

NOTE: This and the following two songs are reprinted from the *Harrow School Song Book* and are inserted by permission of the HEAD MASTER OF HARROW.

Herga

EDWARD HENRY BRADY, 1865

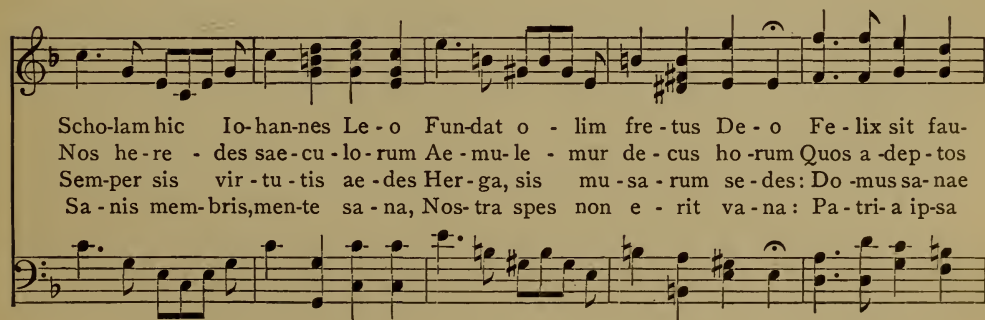
JOHN FARMER



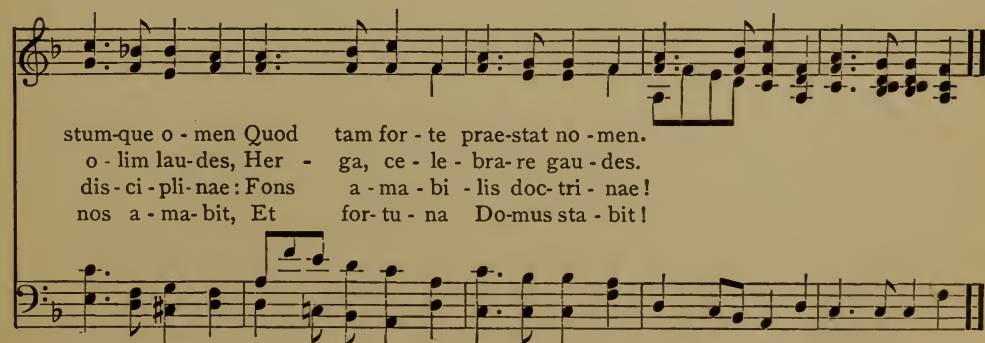
1. Su - per cam - pos ca - put tol - lis Quam di - lec - tum, no - ster col - lis! Praestas caete -
 2. Sic - ut quer - cus glan - de par - va Gran - dis fac - ta ve - lat ar - va, I - ta do - mus
 3. Quot au - gu - sti no - bis pa - tres! Quot di - lec - ti cir - cum fra - tres! Si - mus dig - ni!
 4. Quin et hic iu - ven - tus va - cet Om - ni ma - ri lu - do pla - cet: Pe - de, ma - nu,



ris Par - nas - sis: Vix u - ni - us va - lent as - sis.
 nos - tra cre - vit, I - ta vi - vax a - do - le - vit.
 Sint mi - no - res No - bis lon - ge me - li - o - res!
 pi - lam pel - lant, Cur - su, nan - do, an - te - cel - lant.



Scho - lam hic Io - han - nes Le - o Fun - dat o - lim fre - tus De - o Fe - lix sit fau -
 Nos he - re - des sae - cu - lo - rum Ae - mu - le - mur de - cus ho - rum Quos a - dep - tos
 Sem - per sis vir - tu - tis ae - des Her - ga, sis mu - sa - rum se - des: Do - mus sa - nae
 Sa - nis mem - bris, men - te sa - na, Nos - tra spes non e - rit va - na: Pa - tri - a ip - sa



stum - que o - men Quod tam for - te prae - stat no - men.
 o - lim lau - des, Her - ga, ce - le - bra - re gau - des.
 dis - ci - pli - nae: Fons a - ma - bi - lis doc - tri - nae!
 nos a - ma - bit, Et for - tu - na Do - mus sta - bit!

Ad Hergam

EDWARD M. YOUNG, 1871

JOHN FARMER

1. Col - lis in - co - la fron - de - i, Nym - pha, si - ve lu - ben - ti - us,
 2. Cin - ge pur - pu - re - a la - tus Zo - nu - la; ca - put am - bi - at
 3. Huc ad - es: si - mul hinc et hinc Te - cumeant Le - por et lo - cus;
 4. Sci - mus ut be - ne po - ste - ris No - ster il - le pi - us se - nex

Nos - tra Pi - e - ris au - di - es, Lux ad - est; ad - es o tu - is,
 Dis - co - lor vi - o - la - rum ho - nos; In - que cri - ne re - lu - ce - at
 Sit - que so - bri - a ri - su - um Dis - ci - pli - na co - mes, co - mes
 Al - ter ut Nu - ma con - su - lens, Hac in ar - ce lo - ca - ve - rit,

Her - ga, ma - ter, a - lum - nis, Her - ga, ma - ter, a -
 Bi - na mo - re sa - git - ta, Bi - na mo - re sa -
 Sit Pu - dor pu - er - ri - lis, Sit Pu - dor pu - er -
 Te mo - nen - te, Ca - mae - nas, Te mo - nen - te, Ca -

lum - nis, Her - ga, ma - ter, a - lum - nis !
 git - ta, Bi - na mo - re sa - git - ta.
 ri - lis, Sit Pu - dor pu - er - ri - lis.
 mae - nas, Te mo - nen - te, Ca - mae - nas:

AD HERGAM

EDWARD M. YOUNG, 1871

- | | |
|--|--|
| 1 Collis incola frondei,
Nympha, sive lubentius,
Nostra Pieris audies,
Lux adest ; ades o tuis,
Herga, mater, alumnis. | 6 Scimus ut pharetram gerens
Tu priorum hilari die
Tela rexeris et manus
Aemulantium Apollinem
Sub iugo viridanti : |
| 2 Cinge purpurea latus
Zonula ; caput ambiat
Discolor violarum honos ;
Inque crine relucent
Bina more sagitta. | 7 Sic minoribus annuens
Tu pilam rege, tu manu
Stipitem quate buxum ;
Nil tui sine te valent,
Herga, mater, alumni ! |
| 3 Huc ades : simul hinc et hinc
Tecum eant Lepor et Iocus ;
Sitque sobria risuum
Disciplina comes, comes
Sit Pudor puerilis. | 8 Scimus ut tibi dediti
Vatis, indocilem docens,
Mitigaveris indolem,
Quaeque luserit hic sua,
Te monente, sub ulmo ; |
| 4 Scimus ut bene posteris
Noster ille pius senex
Alter ut Numa consulens,
Hac in arce locaverit,
Te monente, Camaenas. | 9 Ecce par decus appetens
Te rogat puer ut pari
Se iuves ope ; sed iuva
Dulcis o puerilium
Mater ingeniorum ! |
| 5 Quare age o memor illius
Perge, ne remorare sis,
Perge munus ad annum ;
Iam vocata trecenties
Herga, mater, opem da ! | 10 Stirpis, ah, sine pristinae
Gloriam referat domus,
Stetque tempus in ultimum
Viribusque valens suis
Vividaque iuventa ! |

Floreat Rugbeia

CHARLES E. MOBERLY

mf Moderato

CARMEN FERIALE

CHARLES E. MOBERLY

1. E - voe lae - ta re - qui - es Ad - ve - nit la - bo - rum; Fes - sa vult in -
 2. Cam - pi nos - tri gra - mi - na Tri - ta iam qui - es - cent, Dein bi - mes - tri
 3. Il - la vi - vat o - pe - rum Stre - nu - a na - va - trix, Et vir - tu - tum
 4. At si fa - tum om - nes nos Tan - ta vult co - na - ri, Haec ce sal - tem

du - ci - as Du - ra gens li - bro - rum; Nunc com - pa - ra - tur sar - ci - na, Nunc
 spa - ti - o Lae - ta re - vi - res - cent; ¶ Sic se tan - dem re - fec - tu - ra
 om - ni - um U - ni - ca cre - a - trix. ¶ Il - la reg - no ci - ves bo - nos
 tem - po - ra Fas sit o - ti - a - ri; ¶ Non - dum can - cel - la - ri - i

prae - sto sunt vi - a - ti - ca, Nos lae - ta scho - la mi - se - rit, Nos
 Nos - trae men - tis est tri - tu - ra Et ri - gor om - nis dif - flu - et Et
 Et bo - no - rum det pa - tro - nos, Det claros se - na - to - res, Lau - re -
 Su - mus aut e - pis - co - pi. Sic fra - tres gau - de - a - mus, In lo -

lae - ta do - mus ce - pe - rit, Ae - qua - les so - da - les, Ci - ta - te, cla - ma - te:
 vi - gor or - tus af - flu - et, Ut cho - ro so - no - ro Ci - te - mus, cla - me - mus:
 a - tos bel - la - to - res, ¶ Et do - nis co - ro - nis, Lau - da - ta be - a - ta:
 co - de - si - pi - a - mus, ¶ Et cho - ro so - no - ro Ci - te - mus, cla - me - mus:

Flo - re - at, flo - re - at, flo - re - at Rug-bei - a ; Flo - re - at, flo - re - at,

flo - re - at Rug-bei - a ; Flo - re - at, flo - re - at, flo - re - at Rug-bei - a.

FLOREAT RUGBEIA

CHARLES E. MOBERLY

1 Evoe laeta requies
Advenit laborum ;
Fessa vult inducias
Dura gens librorum ;
Nunc comparatur sarcina,
Nunc praesto sunt viatica,
Nos laeta schola miserit,
Nos laeta domus cepit,
Aequales sodales,
Citate, clamate :

Floreat, floreat, floreat Rugbeia ;
Floreat, floreat, floreat Rugbeia ;
Floreat, floreat, floreat Rugbeia.

2 Campi nostri gramina
Trita iam quiescent,
Dein bimestri spatio
Laeta revirescent ;
Sic se tandem refectura
Nostrae mentis est tritura
Et rigor omnis diffluet
Et vigor ortus affluet,
Ut choro sonoro,
Citemus, clamemus :

3 Illa vivat operum
Strenua navatrix,
Et virtutum omnium
Unica creatrix.
Illa regno cives bonos
Et bonorum det patronos,
Det claros senatores,
Laureatos bellatores,
Et donis coronis,
Laudata beata :

4 At si fatum omnes nos
Tanta vult conari,
Haec ce saltem tempora
Fas sit otuari ;
Nondum cancellarii
Sumus aut episcopi.
Sic fratres gaudeamus,
In loco desipiamus,
Et choro sonoro
Citemus, clamemus :

Carmen Glenamonense

HASTINGS CROSSLEY,

HASTINGS CROSSLEY

f

1. Ad - e - ste, quot - quot e - stis, A - lum - ni mon - ti -
 2. Stat nos - tra stet - que se - des, Sil - vis cir - cum - da -
 3. O quan - do fe - sta lu - ce, So - lu - tus stu - di -

sempre p

um; Ad - e - ste, quid - quid us - quam est Glen - a - mon - en - si - um:
 ta, Et stan - tis in - star vi - gi - lis Tu - e - tur om - ni - a;
 i, O - pa - cas in - ter sil - vu - las Er - ra - re no - lu - i?

sempre p

mf *cres* *cen*

Vos ho - di - e vos au - la Fe - sti - va con - vo - cat, Et
 Qua col - li - bus se col - lis lun - git pur - pu - re - us, Qua
 Quan - do per lon - ga iu - ga Pa - lan - tes so - ci - os Tae -

mf *cres* *cen*

do *f* *dim. e poco rall.*

vo - bis en! ae - sti - vis Ser - tis se de - co - rat.
 tur - gi - dus in ri - vum Se fun - dit ri - vu - lus;
 de - bat u - na pe - te - re Sal - tus re - con - di - tos?

do *f*

Ser - tis se de - co - rat. } For SOP.
 Se fun - dit ri - vu - lus; } and BASS.
 Sal - tus re - con - di - tos?

NOTE: The Glenalmond school song is inserted by permission of the WARDEN OF GLENALMOND. There is an English version of the song by W. E. Frost, beginning: "O come to chant her praises!"

a tempo f

Ad - e - ste, quot-quot e - stis, Neu vo - tum si - le - at, "O
Stat nos - tra stet-que se - des A - quis im - po - si - ta, Ri -
Haec quan - do re - co - len - tem Can - ta - re non iu - vat, "O

ff

flo - re - at Glen - al - mond, Glen - al - mond flo - re - at!"
vo - rum, ru - ris, mon - ti - um, Sil - va - rum do - mi - na.
flo - re - at Glen - al - mond, Glen - al - mond flo - re - at!"

CARMEN GLENAMONENSE

HASTINGS CROSSLEY

- | | | | |
|---|---|--|---|
| 1 | Adeste, quotquot estis,
Alumni montium;
Adeste, quidquid usquam est
Glenamonensium:
Vos hodie vos aula
Festiva convocat,
Et vobis enī aestivis
Sertis se decorat.
Adeste, quotquot estis,
Neu votum sileat,
"O floreat Glenalmond,
Glenalmond floreat!" | Taedeabat una petere
Saltus reconditos?
Haec quando recolentem
Cantare non iuvat,
"O floreat Glenalmond,
Glenalmond floreat!" | |
| 2 | Stat nostra stetque sedes
Silvis circumdata,
Et stantis instar vigilis
Tuetur omnia;
Qua collibus se collis
Iungit purpureus,
Qua turgidus in rivum
Se fundit rivulus;
Stat nostra stetque sedes
Aquis imposita,
Rivorum, ruris, montium,
Silvarum domina. | 4 | O gaudium, aestatis
Horas per aureas,
Vitare, reddere vices
Pilae celerrimas!
O gaudium, post ludum
Fluctus in vitreos
Saltu dedisse corpora
Certatim pueros!
Ecquis, haec recordatus,
Silere audeat
"O floreat Glenalmond,
Glenalmond floreat!" |
| 3 | O quando festa luce,
Solutus studii,
Opacas inter silvulas
Errare nolui?
Quando per longa iuga
Palantes socios | 5 | Stat gaudiorum faultrix,
Stat faultrix studii,
Bonarum mater artium,
Civisque liberi:
Favet, favebit eadem
Nativo robori,
Domus amorī, patriae,
Datoris et Dei:—
Quo semper orbis vocem
Hanc totus audiat,
"O floreat Glenalmond,
Glenalmond floreat!" |

Carmen Etonense

A. C. AINGER

J. BARNEY, 1838-96

mf Tempo di marcia

1. So - nent vo - ces om - ni - um Li - li - o - rum flo - rem,
 2. Stet do - mus Col - le - gi - i Dis - ci - pli - nae se - des,
 3. Nos - tra sint pri - mor - di - a Cum vir - tu - te pu - dor,
 4. Ob - se - qua - mur re - gi - bus, Mo - do iun - gant re - ges

Dig - na pro - se - quen - ti - um Lau - de Fun - da - to - rem!
 Do - nec am - nis re - gi - i Un - da lam - bet ae - des!
 Fi - des et con - cor - di - a, Ae - mu - lus - que su - dor!
 Li - ber - ta - tem le - gi - bus, Li - ber - ta - ti le - ges!

Be - ne - fac - ti me - mo - res Con - ci - na - mus, qua - lis
 Cres - cat di - li - gen - ti - a Stu - di - um Mu - sa - rum!
 Iun - gat u - nus fi - li - os A - mor er - ga Ma - trem!
 Le - ge sic so - lu - ti - or Le - ges a - met cer - tas,

In a - lum - nos in - do - les Fu - e - rit re - ga - lis.
 Cres - cat cum sci - en - ti - a Cul - tus lit - te - ra - rum!
 Cum ma - gis tris pu - e - ros Ut cum fra - tre fra - trem!
 Sic pa - ren - do tu - ti - or Nos - tra stet li - ber - tas!

The musical score is written for voice and piano. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a melody in E major, marked *mp marcato*. The piano accompaniment provides a harmonic foundation with chords and moving lines. The second system continues the vocal melody and piano accompaniment. The vocal line ends with a final cadence. The piano accompaniment includes a *Ped.* (pedal) marking. Dynamics include *mp*, *cres.*, *f*, and *ff*. The tempo/mood is indicated by *marcato*.

mp marcato *cres.* *f*
Do - nec o - ras An - gli - ae Al - ma lux fo - ve - bit,
mp *cres.* *f*
marcato *mp* *cres.* *f*
Ped.
ff
Flo - re - at E - to - na! Flo - re - at! flo - re - bit.
ff
ff

5 Iustam ludus vindicet
Cum labore partem!
Dulce foedus societ
Cum Minerva Martem!
Sive causa gloriae
Pila, sive remus,
Una laus victoriae —
Matrem exornemus!
Donec oras Angliae
Alma lux fovebit,
Floreat Etona!
Floreat! florebit.

6 Mores Etonensibus
Traditos colamus!
Traditos parentibus
Posteris tradamus!
Posterique posteris,
Quotquot ibunt menses,
Tradant idem seculis
Carmen Etonenses.
Donec oras Angliae
Alma lux fovebit,
Floreat Etona!
Floreat! florebit.

Salvete Cives Nostri

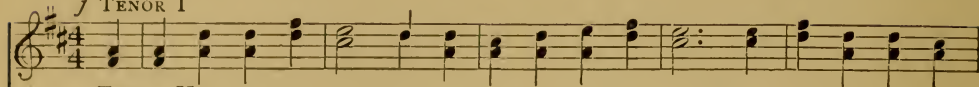
Inscribed to the members of the Liverpool University Musical Society

HERBERT A. STRONG, c. 1895

A. L. PEACE, c. 1895

Con spirito

f TENOR I



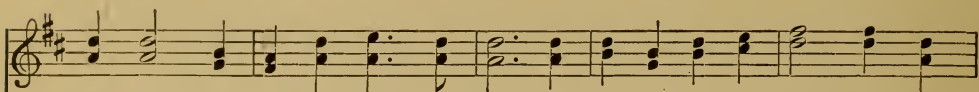
TENOR II

Sal - ve - te ci - ves nos - tri A - mi - ci ho - spi - tes: Sal - ve - te vos a -

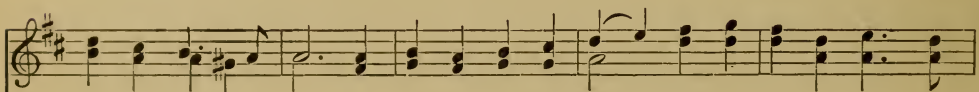
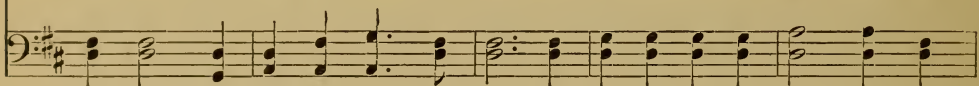
f BASS I



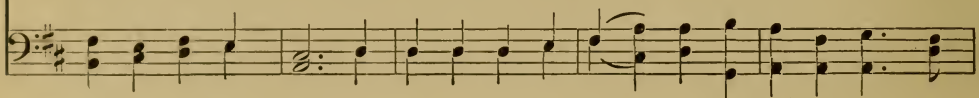
BASS II



lum - ni, Sal - ve - te prae - si - des! Tu di - ves urbs su - per - bo In -



nix - a flu - mi - ni, Sic o - ne - ra - tas au - ro Fe - ras na - ves ma -



ri. Ut ho - di - e no - bis - cum, Gau - des gau - den - ti - bus, Ut



ma-ter a-lum-no-rum, Ri-des ri-den-ti-bus. Stat nos-tra se-des

al-ta a-sy-lum Pal-la-dis, La-tu-ra Pa-cis ar-tes,

Pa-cis dis-ci-pu-lis. Vos er-go pu-el-

la-rum cho-ri-te-nel-lu-li, Gra-tes a-ga-tis al-mas Pu-

el-lae Pal-la-di, Nec seg-ni-o-re can-tu cho-

rus re - spon - de - at Vi - ri - lis a - lum - no - rum "Haec

Au - la flo - re - at!" Quis dul - ci - o - res ho - ras Vix - is - se se di -

cet Quam quas u - na dis - cen - do Vix - is - se nos li -

cet? Quis Ma - tris al - mi - o - ris Pro - les a - man - ti - or? Sit

er - go nos - trae ma - tri Fi - des, Sa - lus, A - mor!

INDEX OF TITLES AND FIRST LINES

Ad Aristium Fuscum, 6, 7, 10
Ad Chloen, 12
Adeste Fideles, 86, 87
Adeste quotquot estis, 126, 127
Ad Galli Cantum, 32
Ad Hergam, 122, 123
Ad Lesbiam, 4, 5
Ad Licinium, 8
Ad Lynam, 10
Ad Maecenatem, 7
Ad Puerum, 8
Ad Sanctum Ioannem, 36, 37
Ad Venerem, 6
Ah! vous dirai-je, maman?, 96
Ales diei nuntius, 32
Archipoetae Confessio, 48, 50
A solis ortu usque ad occidua, 38
Ave color vini clari, 61
Ave Maria, 64
Ave Maris Stella, 39
Ave Vinum, 61

Boar's Head Carol, 58
Brüder, lagert euch im Kreiße, 61
Brüder, laßt uns fleißig sein, 94

Caedes Innocentium, 84
Caput Apri Defero, 58
Carmen Ad Dianam, 1
Carmen Etonense, 128
Carmen Feriale, 124
Carmen Glenamonense, 126, 127
Carmen Hergense, 120, 121, 122, 123
Carmen Vitae, 118, 119
Χαῖρ, ὦ πάρπας γαγέ, 83
Chloe, 9
Christe, care mi Redemptor, 76
Christmas Carol, 55, 58, 59
Collis incola frondei, 122
Comes Bonus, 113
Comitem habebam bonum, 113
Commilito Optimus, 112, 113
Concinamus, o sodales, 68
Confessio Goliardi, 48, 50
Corde natus ex parentis, 34
Cras migrare debeo, 85
Custodia Rheni (Custodia Rhenana), 116, 117

Das zerbrochene Ringlein, 103
De Brevitate Vitae, 74, 75
Decretum est Altissimi, 114
Deo Patri sit gloria, 32
Der gute Kamerad, 112, 113
Der König in Thule, 87, 88
Der Tannenbaum, 105
Der Wirtin Töchterlein, 104
Deus Salva Regem, 82, 83
De Vita Hominis, 47
Dianae sumus in fide, 1
Die Lorelei, 110, 111
Dies Est Laetitiae, 55
Dies irae, dies illa, 51, 52
Die Wacht am Rhein, 116, 117

Diruptus Anellus, 103
Domina Maria, 98
Domine, salvum fac regem, 99
Donec gratus eram tibi, 23
Dormi, Iesu, mater ridet, 80
Du bist wie eine Blume, 106, 108, 109
Dulce Domum, 68

Eheu fugaces, Postume, Postume, 11
Εἰς Ἐρωμέναν, 5
Erat mihi perfidelis, 112
Es braußt ein Ruß wie Donnerhall, 116, 117
Es floris instar suavis, 106, 108
Es instar floris pulchra, 106, 108, 109
Es ist bestimmt in Gottes Rat, 114, 115
Es flappert die Mühle, 120
Est anima mea onusta, 110
Es war ein König in Thule, 87, 88
Es zogen drei Bursche wohl über den Rhein, 104

Ἐταρός μοι ἦν ἀριστος, 113
Eton Song, 128
Εὐχή (Segenswunsch), 109
Evoe laeta requies, 124, 125

Φαίveral μοι κῆπος ἴσος θεοῖσιν, 5
Festum Asini, 43
Fidus Commilito, 113
Floreat Rugbeia, 124, 125
Fons Immanuelis Venis, 95
Fratres, simus seduli, 94
Furi et Aureli, comites Catulli, 5

Gaudeamus Igitur, 74, 75
Glenalmond School Song, 126, 127
Glouloux, 66, 67
God Save the King, 82, 83

Harrow Song, 120, 121, 122, 123
Heidenröslein, 89
Heil dir im Siegerkranz, 83
Herga, 121
Hiems, 9
Homer Iacculo, 97
Hospitae Filiola, 104
Hymnus Cruciferorum, 38
Hymnus Guesleianus, 76

Iam lucis orto sidere, 33
Ich hatt' einen Kameraden, 112, 113
Ich weiß nicht, was soll es bedeuten, 110, 111
Ierusalem Mirabilis, 38
Iesu Dulcis Memoria, 43
Iesu, pro me perforatus, 78
Ille mi par esse deo videtur, 4
Imitatio Recurrens, 102
In Dulci Iubilo, 59
In einem kühlen Grunde, 103
In Laudem Vini, 61
Integer vitae scelerisque purus, 6, 7, 10
Io Triumphae, 120
I Puritani, 70

Iustitia et Constantia, 9
Iustum et tenacem propositi virum, 9

Jack Horner, 97
Jesus, lover of my soul, 76, 77

Řönig in Řhule, 87, 88

Laudate Dominum, 102
Lauriger Horatius, 69, 70, 73
Lebewohl, 85
Le Médecin malgré lui, 66, 67
Les Glougloux, 66, 67
Little Jack Horner, 97
Λορέϊ (Λορέλεια, Loreleia), 110, 111
Lucy Locket, 98
Lullaby, 80, 82

Martiis caelebs quid agam Kalendis, 7
Maryland, My Maryland, 105
Médecin malgré lui, 66, 67
Mentor Studenticus, 94
Meum est propositum in taberna mori, 48, 50
Mica, mica, parva stella, 96, 97
Mihi erat militiae sodalis, 113
Miserere mei, Deus, 62
Mistress Mary, 98
Morgen muß ich fort von hier, 85

Ne narrate verbis maestis, 118, 119
Non Nobis, Domine, 63
Nursery Rime, 84, 96, 97, 98

O abies, o abies, 105
Ο 'Αγαθός 'Εταῖρος, 113
O come, all ye faithful, 86
O come to chant her praises, 126
O Deus optime, 82, 83
Ode Valedictoria, 114
O dormi, dormi, blandule Iesu, 82
O dormi, Iesu, 82
Old English Yule Song, 58
O Lux Beata Trinitas, 33
O mea Maria, 98
Orientis partibus, 43
O Sanctissima, 79
Ὁς ἄνθος εἰ καλὸν τε, 109
O Tannenbaum, o Tannenbaum, 105
Ὁὐκ οἶδ' ὃ τι τοῦτο νοεῖ μοι, 111
O Venus, regina Cnidi Paphique, 6
Oxford May Song, 76

Παῖδν Πολιτικός, 83
Per glaciem tres pueri, 84
Per Recte Et Retro, 102
Persicos odi puer apparatus, 8
Planctus Karoli Magni, 38
Poor Robin, 98
Portuguese Hymn, 86
Poscimur. Si quid vacui sub umbra, 10
Pro Rege Et Populo, 83
Prose de l'Ane, 43
Psalm of Life, 118, 119
Puer vidit rosulam, 90

Quam Dulces, 66, 67
Quem ornant laureae, 83
Qu'ils sont doux, 66, 67

Recte Et Retro, Per, 102
Rectius vives, Licini, neque altum, 8
Refuge, 77
Rex Thulae pia cura, 87, 88
Rheni Excubiae, 117
Rock of ages, cleft for me, 78
Rosula In Prato, 89, 90
Rota (Round), 63
Roy's wife of Aldivallock, 91, 93
Rubecula (Rubicilla), 98
Rubri Uxor Aldivallis, 91, 93
Rugby Song, 124, 125

Řař ein Řnab' ein Řöslein řteřn, 89, 90
Salve, Regina, 44
Salvete Cives Nostri, 130
Salvum Fac Regem, 100
Scotch Air, 91
Sonent voces omnium, 128
Song of First Crusaders, 38
Splendor Paternae Glorae, 32
Spring Song, 60
Stabat mater dolorosa, 56, 57
Stridet ventus borealis, 98
Studentenlied, 94
Super campos caput tollis, 121

Tannenbaum, 105
Te Deum Patrem Colimus, 76
Tell me not in mournful numbers, 118, 119
Tempus Adest Floridum, 60
The Boar's Head Carol, 58
The north wind doth blow, 98
There is a fountain filled with blood, 95
Three children sliding on the ice, 84
Τὸ Τριαντάφυλλον, 91
Tres Pueri Ludentes, 84
Tres socii Rhenum traiciunt, 104
Τριαντάφυλλο κλειστό, 91
Twinkle, twinkle, little star, 96, 97

Ultima Dicta Ad Lesbiam, 5
Umbrosa in valle se volvit, 103
Ut flos tu virgo pura, 106, 108, 109
Ut queant laxis (Ut, re, mi), 36, 37
Ut tonitru strepit clamor, 117

Vale (Lebewohl), 85
Veni, Creator Spiritus, 33, 35
Vexilla regis prodeunt, 36
Vides ut alta stet nive candidum, 9
Vidit puer rosulam, 89
Vinum bonum et suave, 61
Vita nostra plena bellis, 47
Vitas hinnuleo me similis, Chloe, 12
Vixi puellis nuper idoneus, 9
Voces Amphorae, 66, 67
Votum (Segenswunſch), 106, 108, 109
Vox sonat instar tonitrus, 116
Vox stridens tonat crepitum, 117

Wacht am Rhein, 116, 117
Winchester School Song, 68

Yule Song, 58

INDEX OF AUTHORS AND COMPOSERS

- Ainger, A. C., 128
 Alanus Insulanus, 47
 Allen, Frederic De Forest, 8, 9
 Alsatian Folksong, 82
 Ambrosius, 32, 33
 Anschütz, E., 120
 Arcadelt, Jacques, 64
 Arezzo, Guido of, 36
 Arne, Dr., 98

 Barnby, Joseph, 4, 128
 Barthélemon, F. H., 118
 Bartholdy, Mendelssohn, 114
 Beethoven, 94
 Bellini, Vincenzo, 70
 Bernard of Clairvaux, 43
 Bourgeois, Louis, 35
 Brady, Edward Henry, 121
 Bredin, Elias A., 89
 Bull, John, 82
 Byrd, William, 63

 Cantus planus, 32, 33, 36, 43
 Carey, Henry, 82, 83
 Carolus Magnus, 33, 35
 Catullus, 1, 4, 5
 Charlemagne, 33, 35
 Charpentier, M. A., 66
 Chilean Lullaby, 80
 Clairvaux, Bernard of, 43
 Coleridge, S. T., 80
 Compostella, Peter of, 44
 Cowper, William, 95
 Croce, Giovanni, 56
 Crossley, Hastings, 126, 127

 De Pearsall, R. L., 50
 D'Ooge, Benjamin L., 118, 119
 Dörffel, Alfred, 62
 Drury, Henry, 96, 97, 98
 Dykes, John B., 52, 57

 Eckstein, Ernst, 89, 90, 106, 108, 109
 Eichendorff, Joseph von, 103
 Erk, Ludwig, 79, 99

 F., H. S., 76
 Farmer, John, 121, 122
 Feuchtersleben, Ernst von, 114, 115
 Flemming, Fr. F., 6, 7
 Folksong, 61, 79, 80, 82, 85, 89, 104, 105, 112
 Fortunatus, 36
 Franc, Guillaume, 35
 French Air, 96
 Frost, William E., 126

 Gammer, Gurton, 84, 97, 98
 German Air, 47, 59, 74, 75, 114
 Gladstone, William E., 12, 78
 Gleim, 94
 Glück, Friedrich, 103
 Goethe, 87, 88, 89, 90
 Goudimel, Claude, 35
 Grant of Carron, Mrs., 91, 93
 Greene, John, 10, 11
 Gregorius Magnus, 33, 35
 Gualterus, 48, 50
 Guido d'Arezzo, 36
 Günther, J. C., 94

 Harries, Heinrich, 83
 Hastings, Thomas, 78
 Hatton, John L., 35
 Hawtry, Ed. C., 98
 Heine, Heinrich, 106, 108, 109, 110, 111
 Helmore, T., 55, 59
 Hermann Contractus, 44
 Hodges, E., 94
 Holbrook, Joseph P., 77
 Horace, 6, 7, 8, 9, 10, 11, 12, 23
 Huberus, Ernestus, 87, 88

 Innocent III., 56

 Jacoponus, 56, 57
 Josquin de Près, 62

 Kloss, Waldemar, 106, 108, 109, 110, 113
 Kynaston, Herbert, 95

 Latine, 76, 84, 91, 93, 95
 Liszt, Franz, 39
 Longfellow, Henry W., 118, 119
 Löwe, Karl, 100
 Luke, 64

 Malberg, A., 117
 Manney, Charles F., 80
 Marsh, Simeon B., 76
 Mendelssohn, Felix, 114
 Moberly, Charles E., 124, 125
 Molière, 66, 67

 Novello, V., 68
 Nursery Rime, 84, 96, 97, 98

 Oakley, F., 86
 Orlando di Lasso, 37

 Paulus Diaconus, 36, 37
 Peace, A. L., 130
 Pearsall, R. L. de, 50
 Peter of Compostella, 44
 Prudentius, Aur. Cl., 32, 34
 Psalms, 62, 63
 Pütz, Ernst, 117

 Rabanus Maurus, 35
 Ranke, Ernst, 85, 114
 Reading, John, 68, 86
 Richter, Julius, 109, 111
 Rogers, Benjamin, 76
 Rose, Toussaint, 66, 67
 Rubinstein, Anton, 108

 Salaman, Charles, 12, 23
 Sappho, 5
 Schenckenburger, Max, 116, 117
 Schneider, Edward F., 1
 Schubert, Franz, 90
 Schulz, J. A. P., 48
 Schumacher, B. G., 83
 Schumann, Robert, 106
 Scotch Air, 91
 Sicilian Folksong, 79
 Silcher, Friedrich, 85, 110
 Smith, R. F., 84
 Smith, Thomas, 76
 Stadelmann, Heinrich, 116
 Stier, G., 112, 113
 Strong, Herbert A., 130

 Taylor, Jane, 96, 97
 Thomas of Celano, 51, 52
 Toplady, Augustus M., 78
 Travers, John, 82, 83

 Uhland, Ludwig, 104, 112, 113

 Walterus, 48, 50
 Weinkauff, Franz, 82, 83, 94, 103, 104, 105, 106, 108, 109, 111, 113
 Wekerlin, J. B., 66
 Werner, Heinrich, 89
 Wesley, Charles, 76, 77
 Wesley, Samuel, 51
 Westcott, Brooke F., 120
 Wilhelm, Karl, 116

 Young, Edward M., 122, 123
 Yule Song, 58

 Zarnack, August, 105
 Zelter, K. Fr., 87

